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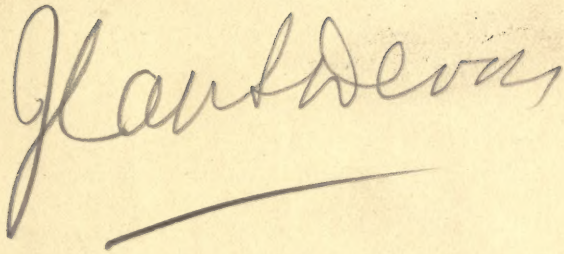

Only 255 copies of this book have been printed, of which this is number 247.

NOTES
ON SCOTTISH SONG
BY ROBERT BURNS

WRITTEN IN AN INTERLEAVED COPY OF
THE SCOTS MUSICAL MUSEUM
WITH ADDITIONS BY ROBERT RIDDELL
AND OTHERS

EDITED BY THE LATE
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PREFACE

THE principal part (I) of the following text is a verbatim copy of holograph Notes of Robert Burns in an interleaved copy of the first four volumes of Johnson's *Scots Musical Museum*, which belonged to Robert Riddell of Glenriddell, the friend and neighbour of Burns at Ellisland. Then follow (II) the Notes written by Riddell in the same volumes. The interleaves in the volumes being incomplete, I have described (III) the missing leaves, with the songs which faced them in the volumes, with a copy of three important notes which R. C. Cromek inserted in his *Reliques of Robert Burns*, 1808, as from the hand of Burns. Obviously these cannot be verified. The last part (IV) consists of a series of spurious notes, also printed by Cromek in the *Reliques*. These are not in the volumes, and never were there.

The object of the present small book is simply to correct the misleading statements of Cromek, whose work was received with acclamation, and was so successful that a second edition was printed in 1809. In the year 1813 it was again published as the fifth volume of Currie's *Works of Robert Burns*, and the Notes now referred to, being a considerable and important part of the volume, have remained, and have been accepted as the authentic writing of the poet. Cromek was so enamoured of his success, that he reproduced all the

notes, with many additions, in his *Select Scottish Songs*, 1810. He begins the Preface thus :—'The following Remarks from the pen of Burns appeared in the publication of *The Reliques*', which is untrue, for all the additions were written either by himself or by his friend in deception, Allan Cunningham.

The notes in Cromek's *Reliques* (pp. 195–306) have had a free run of one hundred years. Nearly every published work of the Songs of Burns during that period contains more or less of the notes. Hogg and Motherwell, Cunningham, Chambers, Scott-Douglas, and Henley incorporated them bodily into their editions of the Works of Burns, as none of these editors had seen the *Interleaved Museum*, nor had means to correct them.

While my *Songs of Burns* was going through the press I discovered the volumes with the MS. notes in the possession of Miss Oakshott, of Arundel Square, Barnsbury, London, who had inherited the library of a book collector, A. F. Nichols, for whom she was housekeeper for many years. Nichols had bought them about the year 1871 from Mr. John Salkeld, bookseller, London. He acquired them with other Burns volumes as a job lot, but discovered their value and catalogued the lot at £110. The *Interleaved Museum* was bought at Sotheby's auction on October 30, 1903, by Mr. Quaritch, Piccadilly, who has since sold them to Mr. George C. Thomas, of Philadelphia, in whose possession they now are.

The previous history of the volumes is briefly this :— After Riddell's death, in 1794, they passed to Mrs. Riddell, his wife, who removed to Edinburgh. She gave them to Miss Eliza Bayley, of Manchester, her

niece, and while they were in her possession Cromek examined them. How she parted with them, and how they came to London, is not known.

I was permitted by Miss Oakshott, in October, 1902, to take a complete copy of the Notes, with permission to use them, and while in the hands of the auctioneer I corrected my copy with the owner's authority. The printed proofs have been generously revised by the present owner of the volumes, and with his consent and on my responsibility these Notes of Burns are now published as a verbatim copy from the *Interleaved Museum*, with the sole object of putting on record what Burns is really responsible for writing.

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INTRODUCTION

I. SCOTTISH SONG PRIOR TO BURNS

'How is he [Burns] great, except through the circumstance that the whole songs of his predecessors lived in the mouth of the people, that they were, so to speak, sung at his cradle; that as a boy he grew up amongst them, and the high excellence of these models so prevailed him that he had therein a living basis on which he could proceed further?' *Conversations of Goethe*, 1875, p. 254.

'Come, the song we had last night:—
Mark it, Caesario; it is old and plain:
The spinners and the knitters in the sun,
And the free maids that weave their thread with bones
Do use to chant it; it is silly sooth
And dallies with the innocence of love
Like the old age.' SHAKESPEARE, *Twelfth Night*, Act ii, Sc. 4.

ROBERT BURNS has left an indelible mark as an original writer of vernacular songs; and he is unique as a reviver of old songs. These latter, as he found them, were mere echoes of the past, and survived only in a word, a line, a chorus or a stanza, which he picked up and made into a finished song to perpetuate a melody which required verses. Goethe, at a time when this part of Burns' work was obscure, explained how Burns was great, and before touching the main subject of this introduction it will be appropriate to give a short historical sketch of the progress of Scottish Song and popular music prior to the middle of the eighteenth century, when Burns appears in the field. The literary records of Scotland are scanty. The irreparable loss of an unknown number of writings was caused by strife, war, poverty, and religious fervour. In the thirteenth century Edward I carried

into England all the national and other papers that he could find. In 1666 Charles II was constrained to return them, and the remains were packed in forty casks, but the ship with this precious cargo foundered in the Frith of Forth, and the documents were irrecoverably lost. At the Reformation the warlike nobles seized and appropriated the monasteries and religious edifices. They cared more for the sword than the pen, and a vast number of neglected papers must have perished by decay. The existence of about twelve poets of distinction of the fifteenth century is only known from the mention of their names in a poem by William Dunbar, Scotland's premier poet. The works of several others are represented by one or a few subscribed pieces in existing manuscripts. Such are examples of the difficulty in constructing a continuous narrative of the poetry and music of Scotland.

Prior to 1794 no historical criticism of any consequence had been written. Dr. Beattie contributed a chapter on the subject in his *Essays on Poetry and Music*, 1776. About the same time William Tytler wrote a *Dissertation on the Scottish Music*, which was first printed at the end of Arnot's *History of Edinburgh*, 1776. John Ramsay of Ochtertyre wrote an article on *Old Scottish Songs*, published in *The Bee* in 1791. In the modern sense of the term there is no historical criticism in any of these essays. Very few references are given and none to music. Indeed, it does not appear that any of the writers knew of the existence of a single manuscript of Scottish music, and consequently they speculated on the tunes they knew and on many of the songs from internal evidence alone. Burns learnt little from their writings, indeed Ramsay and Tytler, both personal friends, got valuable information from him, and he knew more on the subject than all of them put together.

The basis of what is known about the poetry of Scottish song is contained in Ritson's *Historical Essay* prefixed to *Scottish Songs*, 1794. Unlike Percy, Pinkerton, and other garblers of text, he was scrupulously veracious and spent

many years collecting material for his essay. He exhausted the public libraries and those of his friends, and made several journeys to Scotland for the purpose. Ritson's researches came too late to be of any service to Burns, who, however, must have been gratified to find seven or eight of his songs (which he contributed anonymously to Johnson's *Museum*) reprinted in Ritson's collection. It seems the proper thing to overlook Ritson's great service to the elucidation of Song, to censure his infirmity of temper and to quote him without acknowledgement, but he has contributed more to the subject than all others combined who followed him.

The first person connected with the muse of Scotland is Merlin Caledonius, a myth and a prophet, a poet, a necromancer and the possessor of other celestial and infernal attributes. His prophecies in obscure alliterative verse delighted the whole nation for several centuries. Whether he and Merlin Ambrosius, the Prime Minister and general factotum of King Arthur, were the same is not very clear. The Scottish Merlin is described as a small wizened man attended by a 'white lady'. His place of burial is still pointed out on the banks of the Tweed, at the junction of the Powsail burn close to Drummelzier.

Many centuries after Merlin came Thomas the Rymer, who lived in the thirteenth century. He also was a prophet and a poet, the reputed author of a ballad bearing his name, which recites that *his* queen of Elfland was dressed in 'grass-green silk'. Having lost his mental balance in her presence he kissed her, which caused him to 'dree his weird' for seven years in Elfland. When his durance expired he had no wish to leave the place, but he was courteously expelled, and came back to his earthly home at Earlston on the river Leader. After some time the 'grass green ladye' again called; Thomas followed her and has not yet returned. He remains entrapped in a cave in the Eildon hills near Melrose, not dead, but still sleeping. The story with a dash of Barbarossa thrown in is radically the same as the adventures of Tannhäuser, the minnesinger of Germany, with

Venus in the Venusberg, and both tales are probably derived from the same source. The Rymer and Merlin are the master prophets of Scotland. 'The whole prophecies of Scotland, England, Ireland, France, and Denmark prophecied by Thomas Rymer, marvellous Merling, Beid, Berlington . . . Edin. 1777' is the title of a late edition of a small chap book which circulated in Scotland for nearly 150 years, and was read and recited in palace and cottage. The work is remarkable as the latest printed specimens of alliterative poetry in the English language. The prophecies of Merlin are named in Lindsay's works early in the fifteenth century.

Contemporary with the Rymer Thomas is a stanza, the earliest fragment of Scottish Song, on the violent death of Alexander II in 1285. It bewails the loss of prosperity in Scotland, where always was plenty of 'bread and ale, gamyn and glee.'

One of the chronicles significantly records that 'the Commonality murmured' when Edward in 1291 proclaimed himself at Norham Overlord of Scotland, which explains why the English had such a loose grip of the country. At the siege of Berwick in 1296, the Scots burnt two of Edward's ships, and satirized his 'long shanks' in popular song. Edward disliked this humour, and renewed with fury the siege of the town, which he carried with great loss to the Scots (Ritson, p. 25).

Ballads on Wallace were made on the battle of Roslin (1298), and are referred to in the *Scotichronicon*, a MS. of the seventeenth century. The hero of Scotland is thus referred to :—

> 'Now will ye hear a jollie jest
> How Robin Hood was pope of Rome
> And Wallace King of France.'
> Lyden's *Complaynt of Scotland*, p. 226.

In a chap book of about 1750 is a ballad on the achievements of Wallace.

Although Edward disapproved of the Scots personal description of him, it was adopted by the English for a ballad, written after the execution of Simon Fraser in 1306, and closes with advice to the Scots 'to hang up the hatchet and the knife while lasteth the life of him with the long shonkes'. There are several incidents in this English contemporary ballad not noticed by Burton or other historians.

At the battle of Bannockburn the Scots enforced a curious ransom on one of the prisoners. Edward II took with him a poet laureate to Scotland to celebrate the expected victory. Robert Baston, a Carmelite friar, who invented a kind of rime known by his name, was captured and offered his liberty on condition that he wrote a poem in praise of the Scots.

The Scots in 1328 made a butt of the Queen, the sister of Edward III, in one of their songs. At that time the English officers were distinguished for wearing fancy clothes, and a song was circulated which ridiculed the pointed beards, the 'painted hoods', and the gay coats of the military. A copy of this song was affixed to the church door of St. Peter's, in York. On the defeat of Hardclay by de Soulis, Barbour refers about 1375 to a song where he says :—

> 'Young wemen when they will play
> Sing it amang them ilk day.' (*The Bruce*, B 11.)

Hume of Godscroft relates the death in 1353 of the Lord of Liddesdale by the Earl of Douglas, 'for so says the old song', that the Countess wrote love letters to Liddesdale to dissuade him from that hunting. It tells likewise the manner of the taking of his men and how he was carried the first night to Lindin Kirk, a mile from Selkirk, and was buried within the abbocie of Melrose (Ritson, p. 29).

A new era begins with James I, who was one of the most accomplished men of his time. He was a linguist, a poet, a writer of vernacular verses, a musician and a reputed composer. He played a number of musical instruments

well, the chief being the harp and the lute, on which he was proficient. From an obscure description of his musical attainments he is absurdly credited with the invention of the Scottish musical scales. There is now in the British Museum a folio manuscript treatise on music, written in Scottish orthography, entitled 'The art of music collectit out of all Doctorius of music beginning Quhat is mensural music' (Add. MSS. 4911). Hawkins the historian, who possessed the MS., says that he knew no native of Scotland except James I who could have written it. It is very little known, and has never been described.

A curious poem entitled *Cokelbie Sow*, presumably of the fifteenth century, contains a catalogue of popular songs and tunes. None of the songs are known, and the tunes, if they exist, cannot be identified, but the list itself suggests the musical propensities of the old Scottish peasantry. The poem was probably written by some volatile priest. It is undeniably coarse, but the author wielded a vigorous pen in the rhythm and style of Skelton.

In *The Complaynt of Scotland*, c. 1549, is a long and interesting account of how the shepherds and their wives amused themselves with singing and dancing. A long list of these songs and dances is given, but only a few of them are known in the present day.

The literary curiosity *Gude and Godlie Ballets*, c. 1570, is a metrical collection of translations of some psalms and hymns with a number of religious imitations or parodies of popular songs. The book contains no music, but the first lines, the titles or the chorus of the songs, and sometimes the name of the tune, prove the existence of many secular songs with which the people were familiar in the middle of the sixteenth century. No copy of the work is known earlier than 1567. That the book passed through at least two editions in about seven years is evidence that it was much used, but whether on account of the psalms, the hymns, or the ballads cannot be ascertained.

Godlie Ballattes have been often quoted with the object of

ridiculing the Presbyterians. But the Scots only followed the example of other European nations. Miles Coverdale wrote some very peculiar verses on the Pope of Rome, while the songs of the French Reformers were so bad they had to be suppressed, and those of Italy were worse. Similar imitations of secular songs were made also in Germany, Holland, and Switzerland, for an account of which see Mr. Cries' *Life of Knox*, 1840, p. 397. An edition of Bassandyne's *Psalm Buik*, 1568, was suppressed because it contained an improper song entitled *Welcum Fortune.* No copy of this Psalm book has been recovered, and much curiosity was felt to see the proscribed song. It has been found in the copy of the *Gude and Godlie Ballates* which the Scottish Text Society reprinted in 1897.

Brantome, who accompanied Mary to Scotland in 1561, complains of the state of artistic music in Edinburgh. The queen on the night of her arrival was entertained, he says, 'by five or six hundred ragamuffins (marants) of the town playing on violins and rebecs out of tune', and he exclaims 'quelle musique! et quel repos pour le mint!' On the same occasion Knox is enthusiastic, and remarks 'on the cumpaine of most honest men with instruments of music who saluted the queen at her chamber window', from which it may be assumed that the musical taste of Knox and Brantome differed.

At this time the Scots government summarily disposed of the makers of ballads. 'Ane Wilson servant to the bischope of Dunkeld, quha nether knew the new testament nor the auld, made a dispytful railing ballad against the preichouris and a governour for the whilk he narrowly escaped hanging.' Knox's *Historie.*

Considering the strong measures to put down ballad writing, it is not surprising that few copies now exist. But a number have been preserved, chiefly in the State Paper Office. The attention of the English government and the importance attached to metrical writings are sufficiently suggestive. On April 19, 1567, the Scottish parliament

passed an Act forbidding 'placardes and ballads to be put up in public places, ordaining that all persons who find such are to destroy them, failing which they are to be punished as vigourously as the writers of the ballads'. The broadsides were then hawked about the country, and the name is preserved of at least one chapman, viz. John Finheavin, who trafficked in the year 1570 between Edinburgh and Montrose (*Semple's Ballates*, p. xi). Proscription could not stop the writing nor the circulation of ballads, for Throgmorton, the English Ambassador, exactly two months after the Act was passed, enclosed to Queen Elizabeth the copy of one published on July 17, 1567, 'made in metre, published and sent abroad into all parts, and registered in every man's heart, and uttered in every man's mouth' (*Keith's History*, Spottiswood Soc., ed. ii, 685). This ballad has not been identified, but it may have been an anonymous one without an imprint, impeaching the chief actors in the murder of Darnley, beginning 'Adew all glaidnes sport and play' (*Sempill Ballates*, p. 14). In the following year, when Bothwell and others—tried for the murder—were discharged and the subordinates were executed, satirical ballads were affixed to the doors of the Privy Council and the Regent's house (Keith, ii. 788). In that year the Regent Morton hung a schoolmaster for writing a ballad on him, entitled *Daff and dow nothing*. Two years later the wife of that same ballad writer imprecated Morton as he was being conducted to the castle in disgrace.

The two important collections of old Scottish poetry, the *Bannatyne MS.*, 1568, and the *Maitland MS.*, 1586, contain a few vernacular songs. Of these *The Wyf of Auchtermuchty* and *The Wooing of Jok and Jenny*, both humorous, are the best known. *The Cherrie and the Slae*, by Alexander Montgomerie (which is not in the Bannaytine MS., although often so stated), is directed to be sung to the tune of *The Banks of Helicon*.

Up to the time of Queen Mary the literature of Scotland maintained its place as a distinct branch of the *Angleish*

language. The brilliant period of Scottish poetry closed with Sir David Lindsay of the Mount. Knox was the first notable author who wrote in the language of the South, and his *History of the Reformation* marks an epoch in Scottish literature.

The poets of the reign of James I, of whom the chief were Drummond of Hawthornden, Sir Robert Aytoun, Sir William Alexander, and Alexander Hume, wrote sonnets, madrigals, and other conventional poetry in *English*, and idiomatic Scottish is altogether absent from their works. Descriptions of the climate, the clouds, the bloom of the heather or the whin, and the idiosyncrasies of the nation, are not in the language of the country, and convey no special meaning applicable to Scotland.

Speaking and thinking in one language and writing in another, Scottish authors lost ready and easy expression; and Sydney Smith's proverbial accusation, that it required a surgical operation to get a joke into a Scotchman's head, was true in one sense, but otherwise entirely wrong. The written and unwritten vernacular songs, and the chap book tales, prove that humour and satire were the predominant features of the native Scots. These fugitive but precious scraps tell how the people felt and acted, and though rude, uncultivated, and coarse many of them are, they depict the passions and the foibles of the nation in a manner not found elsewhere.

In the year 1600, before James left Scotland, he sentenced the writer of a pasquil 'to have his tongue cuttit out at the rute' and afterwards to be hung. The tongue-cutting was revoked, but the unfortunate libellist was hung as usual (Dom. Annals, i. 321). Shakespeare, in *Much Ado about Nothing*, compares wooing to a Scotch jig—'hot and hasty as a Scotch jig' (Act ii. Sc. i.). Dryden, speaking of Chaucer's Tales, said that, although the voice of the author is not deemed harmonious to a modern audience, there is a rude sweetness of a Scotch tune in it which is natural and pleasing, though not perfect (Danney, p. 19). In the

Scowrers of Shadwell, c. 1670, one of the characters says: 'And for music . . . it may be a Scotch song more hideous and barbarous than an Irish cronan' (Danney's *Dissertation*). One of the earliest English imitations of a Scots song is two or three lines in Richard Browe's comedy, *The Northern Lass*, 1632, as follows:—

> 'A bonny bird I had
> And I wo' not go to't
> Nor I mun not go to't.'

In D'Urfey's last collected edition of *Wit and Mirth, or Pills to purge Melancholy*, 1719–20, there are about eighty Anglo-Scottish songs. They are either original, or English parodies on Scottish songs set to music, some to original melodies by professional musicians, and others to 'a Scotch tune', 'a pretty Scotch ayre', or other similar title. One of the earliest English songs on the Scots was written about 1640. A copy is in *Antidote against Melancholy*, 1661, p. 29, entitled *Blew Cap for Me*, the refrain of which is 'If ever I have a man, blew cap for me'. It stands almost alone in flattering the nation.

Until the beginning of this century no Scottish musical manuscripts were known to exist. The principal collections since discovered of the seventeenth century, all without words, are the *Stiloch MS.*, 1627, *Skene's MS.*, c. 1640, *Mure's MS.*, early in the same century, with a few others. They are not only valuable as music, but as evidence of songs, most of which are no longer extant. Many of the titles evidently belong to songs prior to the eighteenth century.

War and poverty were the normal condition of Scotland for centuries, and the small number of broadsides and pieces of fugitive literature which remain has raised doubts as to whether Scotland was not largely indebted to England for many of its songs and melodies. The English ballad editors of recent years have done thorough work in excavating the immense ballad quarry of the seventeenth century; and,

finding in English broadsides and collections expressions and burdens common to both countries, they have assumed and stated in more or less precise terms that the vernacular songs of Scotland have been borrowed from Anglican sources. This is not the place to discuss the subject,[1] but I have formed the following conclusions:—(1) That many songs and melodies were common to both countries, and that each reciprocally contributed to the mass, the precise nature of which has not yet been ascertained. England had printed songs and tunes when Scotland had nothing of the kind. The first miscellaneous collection of ostensible Scottish verse was only published in 1706, and the first published collection of Scottish music was printed in London in 1700. (2) That there could not be references and parodies or imitations of Scottish music and poetry in England unless there had been originals. (3) That the 'hot and hasty Scotch jig' of Shakespeare, the Scotch tune comparison of Chaucer's tales, the 'strange musick' of Pepys, the numerous Anglo-Scottish songs in English books for 'pretty Scotch tunes', with the titles of tunes and remains of songs in Scottish books from the thirteenth century, are without meaning unless on the assumption that song and music were conspicuously before the writers who referred to them. Those songs named in manuscripts and elsewhere, which have been preserved, prove that many more existed in some form. Songs referred to in history, in chronicles, in sermons, in music books, and in English publications, denounced in presbyteries, anathematised by ecclesiastics, and prohibited by Acts of Parliament, are circumstantial evidence that many existed which are now lost. The vernacular writers of the seventeenth century are represented by Robert Semple of Belltrees, the author of the humorous poem *Sanny Briggs*, in what is now known as the standard Scottish rime, by his Bohemian son Francis Semple, the reputed author of the

[1] In Chapter XI of *Scottish Vernacular Literature*, by T. F. Henderson, is a sound contribution on traditional ballads and songs, but the author has not made so much use of the tune titles as he might have done.

songs *Maggie Lauder* and *The Blythesome Bridal*, and by William Hamilton, of Gilbertfield, the author of *Bonny Heck* and a popular paraphrase of Harry the Minstrel's *Wallace*. In the last year of the century the first ostensible collection of Scottish music of any kind was issued by Henry Playford, in London, under the title of *Original Scotch Tunes full of the Highland Humour, &c.* (1700), a small volume for the violin, of which only one copy is known.

Of the subject under discussion, the printing of song-books and music, and a recrudescence of dancing in Scotland, were the chief traits in the eighteenth century. The impulse of the revival of the vernacular cannot be understood without taking politics into account. The union of the countries in 1704 was distinctly unpopular in Scotland ; the people brooded on the past, and looked with suspicion on linking their old autonomous state with a 'predominant partner'. They took offence on small provocation. An increased taxation of beer barrels, collected by English excisemen, indirectly caused the Porteous and other riots. The Lowlanders were not Jacobites, but they gave no assistance to the Government in putting down the rebellions. In the Edinburgh theatre, in 1745, some English officers caused a riot by unwisely calling on the orchestra to play the English tune *Culloden*. Some of the most violent, sarcastic Jacobite songs were written by patriots who did not care two straws for the cause. Even Burns in his prime, though distant forty years from the last rebellion, wrote from his heart songs which his head faintly excused. Sir Walter Scott astonished the House of Commons by his perfervid defence of one-pound bank notes. All these things arose from a strong sense of nationality, which caused the country to break out instinctively into song.

The first publication of miscellaneous Scottish verse is Watson's *Choice Collection of Comic and Serious Scots Poems*, 1706–11. It contains some artificial verse of the scholastic Scottish poets, with a selection of vernacular folk poetry. Much of the copy was obtained from broadsides of

the seventeenth century, and, as Maidment observed, it is a pity the editor did not print more of the vernacular ballads and songs which then existed. It was from Watson's collection that D'Urfey got his copy of *The Blythesome Bridal*, in the *Pills*, containing very curious errors owing to the printer's ignorance of the Scottish language.

The Tea-Table Miscellany, begun in 1724, was the first real collection of songs. Allan Ramsay, the editor and part-author, was on familiar terms with the litterati of Edinburgh, who frequented his shop and contributed to the collection. Ramsay marked the old songs with a Z or Q, but he does not say how he obtained them. Doubtless he could have increased the number, but, as the title of his book indicates, *A Choice Collection of Scots and English Songs*, he included a considerable number of English songs to suit the taste of his readers. The collection had an extraordinary sale, and five editions were called for in four years. The whole work consists of four volumes, the first published in 1724, the second in 1725, the third in 1727, and the last in 1740. The latest edition in the eighteenth century was the eighteenth, in 1792. Ramsay had startled the Scottish public in 1724 with *The Evergreen*, a selection of old Scottish poetry. It excited the curiosity of the cultured classes, and eventually led to the public discovery of the Bannatyne MS., from which Ramsay obtained his material for the work, and to the foundation of the Bannatyne Club, the first and the best of Scottish literary societies for the publication of old authors. *The Charmer* in 1749, and a second edition in two volumes in 1752, added to the list of vernacular songs; but, like Ramsay, the editor, I. Gair, looked to England for support, and many English songs are in the collection. In 1769 *Ancient and Modern Scots Songs* appeared, and in 1776 a second enlarged edition in two volumes, with a slightly different title, *Ancient and Modern Scottish Songs*. It is probably unique as the only song book without music published in Scotland in the eighteenth century which professedly contains only Scottish

songs. David Herd, the compiler, an antiquarian well known in Edinburgh as *Greysteel*, had for some years been collecting the waifs and strays of vernacular verse. His MS. is now in the British Museum, and it contains a few fragmentary ballads and songs still unpublished. It passed through the hands of several editors of ballads—Sir Walter Scott, the Ettrick Shepherd, and W. Stenhouse, for example—and was lately examined by the editors of the Centenary Burns, who showed that Burns knew the MS., which he probably saw when he was in Edinburgh. Herd's collection is undoubtedly the most important of Scottish song books without music, and the three collections named are typical of the continuous stream which issued from the press in England and Scotland. The original single ballad broadsides of the sixteenth century grew into chap book garlands of eight pages, vended by the packmen and the hawker, and culminated in the three thick volumes of the *Universal Songster*, containing upwards of five thousand miscellaneous songs of the three countries, with illustrations by George and Robert Cruikshank.

The miscellaneous printed collections of Scottish music, which originated in the eighteenth century, can be divided into three groups:—(1) Songs; (2) Instrumental Tunes or Airs; and (3) Dances. The music of all primitive peoples was used indiscriminately for both the song and the dance, and for the present purpose it is immaterial which came first. It does not follow that because a tune is first found in an instrumental music book that it was not originally a melody which accompanied some previous verses. The titles of Scottish instrumental tunes prove the contrary, and hundreds of these tunes are evidently melodies which all song writers before and after Burns utilized.

The first group of Scottish musical publications was a small quantity until 1787, when the first volume of Johnson's *Museum* was issued. The premier collection of songs was the *Orpheus Caledonius*, published in London, 1725-26. The compiler, William Thomson, was a professional vocalist,

resident in London, who, as 'Dan Thomson's boy', took part in the Edinburgh St. Cecilia Festival of 1695. He had sung before the Queen, to whom he dedicated his folio volume of fifty songs, which he increased by another fifty in the second edition of his work in two octavo volumes in 1733. The music in the *Orpheus* is free from the florid interpolations of the subsequent tune books, and on that account is particularly interesting. The next publication was a venture by Allan Ramsay, about 1726, to compete with the *Orpheus*. Ramsay was annoyed with Thomson, who pilfered words from the *Tea-Table Miscellany* for his tunes; but the *Musick for Allan Ramsay's Collection of Scots Songs* was a failure, and only the first six volumes was issued.

With the exception of reprints of Bremner's *Songs* and other folio sheets, no other collection can be named than *The Musical Miscellany*, Perth, 1786, which is remarkable as the first pocket song book with music published in Scotland, and also as that from which Burns obtained the hitherto undiscovered original of his song *O, open the Door*. The editor of the collection, an A. Smith, dedicated it formally to the Provost, Bailies and Town Council of Perth, a recognition of civic dignitaries not possible in the present day. In the following year (1787) the first volume of the *Scots Musical Museum* was published. Of the song books in England containing Scottish melodies which followed the *Museum*, it is unnecessary here to speak, except to name one of the most sumptuous English collections, *The Musical Entertainer*, 1737, in two large folio volumes, engraved throughout on steel, with an illustration, ornamental scroll-work, music, and verses on each page.

The earliest of the second group of Scottish music books was about 1730, when Adam Craig, an old violin player, published in Edinburgh a *Collection of Scots Tunes*. This was followed by numerous others of the same kind, as music for particular instruments, such as the violin, the flute, the hautboy, the harpsichord, and (after the year 1780) the pianoforte. The most important is the *Caledonian Pocket*

Companion, edited by I. Oswald, a professional musician, resident in London, who sent out the first volume in 1740. Eight volumes were finished in 1756, but the work in twelve numbers or volumes, containing about 500 tunes, was not completed until considerably later. In 1746 William Mc Gibbon began to issue Books of Scots Tunes, and the whole collection with additions is a volume of 120 pages, about 1762. In 1781 a Presbyterian Parish Minister, Patrick McDonald, published a scholarly collection of *Highland Vocal Airs*. Between 1782 and 1788 a *Selection of Scotch, English, Irish, and Foreign Airs* in three volumes was published, and other three volumes followed. These represent the numerous collections of instrumental music furnished for the delectation of the Scottish people last century.

The third group, comprising dance books, as a branch of aesthetics is exceedingly interesting. For a long period of time the Scots have been famed for an intense love of dancing. The precise nature of penny weddings in the seventeenth century is obscure, but in the eighteenth they were often merely rustic balls, at which each one present contributed a small sum to pay the cost of the music and the incidental expenses. The violin has been the social musical instrument in Scotland for very many years, and the players have been very numerous in town and country. They never had the honour of holding civic appointments like the pipers, for the authorities held the fiddlers in contempt, but they were always in demand for social music. At balls, the fiddler was seated on a table in a corner of the room, and a free supply of liquor was part of his fee. Allan, the Scottish painter, has represented a ball room with a portrait of Niel Gow, the 'famous fiddler frae the North', seated as described. The Scots loved dancing for its own sake, not, as in other countries generally, as a means of social intercourse. The peasantry after a hard day's work would walk many miles to a 'penny wedding', dance till daylight, and return only in time for work. The rage for dancing in the

eighteenth century in Edinburgh, for example, is scarcely realized. The most fashionable assemblies were governed by a female tyrant, who ruthlessly forbade entrance to all but the cream of society. The Duchess of Gordon, in Burns' time, acted in this capacity. All ranks and conditions had their coteries and assemblies, and professional teachers abounded. Captain Topham, an English officer, describes how he buried himself in a corner of a ball room to escape the violent exercise of Scottish dancing. In his letter of April 20, 1775, he states that the ladies sit entirely unmoved at the air of an English country dance, but the moment a reel tune is played they start up as if they had been bitten by a tarantula, and a corpulent lady 'shall bounce off her seat and frisk, and fly about the room'. He also states that everybody dances except the ministers, and that he has seen 'a learned professor forgetting all his gravity, and dance to the best of his abilities'. He compares the French peasant to the Scottish ploughman, who refreshes himself with a fatiguing dance.

The music sellers amply supplied Scottish dance music in the latter half of the century. The first printed dance book, Bremner's *Collection of Scots Reels or Country-dances*, published in Edinburgh in 1757, was followed by a continuous stream, and the earliest mention of 'Strathspey' is on the title page of Dow's *Thirty-seven New Reells and Strathspeys, &c.*, c. 1775. The *Reel of Aves* is named in the seventeenth century, and the Strathspey obtained its title from the Spey district, where it was mostly danced. The names are synonymous: the reel has equal notes in the bar, and is danced quicker than the Strathspey, which has the peculiar jerky movement in the music known as the Scotch snap, so much imitated in the Italian opera of last century.

Such was the atmosphere Burns was born and bred in; he inherited his countrymen's love of dancing and singing. A remarkable class of song writers which may be properly noticed here preceded and followed Burns. The songs of

Scotland are supposed to belong to the soil, but they certainly are not all of it; with the anonymous there are kings, peers, priests, parsons, presbyters on the roll of the vernacular song writers of Scotland, as well as farmers, ploughmen, shoemakers, fiddlers, milkmaids and alewives, down to the outcast of society, whom Burns named as the author of 'O'er the Muir amang the heather'. Whether or not James IV. wrote *The Gaberlunzie Man*, the universal belief that he might have done so is sufficient for the purpose. A considerable number of the most admired vernacular songs of the eighteenth century were written by ladies of rank, and it would be difficult to imagine authors of the same class in England, such as the Baroness Nairn of *The land o' the leal*; Lady Grizzle Baillie of *Were na my heart licht I wad die*; Lady Wardlaw of *Gilderoy*; Mrs. Grant of Carron of *Roy's Wife*; Mrs. Cockburn of *The flowers o' the forest*; Miss Jane Elliot of *I've heard a lilting*, and others. The democratic spirit has always been more strongly developed in the North than in England, and these song writers are evidence of the sympathy which ran through the whole social scale of Scotland.

II. BURNS AND HIS SONGS

One of the most considerable British men of the eighteenth century.—CARLYLE, Burns : *Edinburgh Review*, 1828.

Why is he great, but from this, that his own songs at once found susceptible ears among his compatriots ; that sung by reapers and sheaf-binders, they at once greeted him in the field, and that his boon companions sang them to welcome him at the alehouse ?

THE life of Burns is so well known that it would be superfluous to repeat here anything not strictly applicable to his musical ability as an expert and an authority on Scottish Song. Burns was born in 1759, or two years after the first printed collection of Scottish dance music, and seven years before Percy's *Reliques of Ancient Poetry* was published. He died in 1796, and his life was circumscribed by the last half of the eighteenth century, which was the classical age of the revival of popular poetry, as it was also the period when every class of society in Scotland vigorously danced. Burns established the folk music of Scotland as well as its vernacular poetry. His literary fecundity was all the more phenomenal when it is remembered that he wrote his songs for specific melodies previously selected and studied. He had to consider their musical as well as their literal interpretation, and oftentimes he was puzzled to find suitable words and rhymes to fit the music of some favourite melodies. Seven-eighths of his songs were written during the last nine years of his life, when he was an unsuccessful farmer and a gauger, riding often two hundred miles a week in the discharge of his duty. His best version of the *Banks o' Doon*, evolved and written in an uncomfortable country inn, distracted by callers, is typical of the conditions under which he wrote many of his best songs and letters. Considering his circumstances with the amount of the original literary work that he produced, it may truly be said

with Carlyle that he was the most considerable British poet of his century.

Currie and Lockhart said nothing about Burns' musical character, in fact, they implied that he had no musical gift, and they left the public with the impression that he was almost deaf to musical sounds. Whether the excellence of Burns' songs is in any way due to a sense of music need not at present be discussed; the fact remains that he had an acute ear for music and was extremely sensitive to musical sound. How did the misconception arise, and why was it perpetuated? When Currie was collecting material for the life and works of Burns, he obtained a letter written by Burns' schoolmaster, containing reminiscences of the poet when he was a boy. The following is an extract from Murdoch's letter on the education of Burns and his brother Gilbert:—

'I attempted to teach them a little church-music. Here they were left far behind by all the rest of the school. Robert's ear was particularly dull, and his voice untunable. It was long before I could get them to distinguish one tune from another.' (Currie, *Works*, 1800, i, 91.)

Currie apparently accepted this description of Murdoch's pupils without further inquiry, although he had before him all Burns' letters to George Thomson, containing the most absolute proof of Burns' musical perception and critical knowledge of Scottish music, and he made no attempt to reconcile Burns' manhood with his musical dullness at the age of seven years. The truth is that Currie disregarded the musical character of Burns' songs altogether, and even mutilated the most important musical letter to Thomson as if of no consequence. Murdoch in the same paragraph as that above quoted added 'that if any person who knew the two boys had been asked which of them was the most likely to court the Muses, he would surely never have guessed that Robert had a propensity of that kind.' This is one of the many examples showing how futile it is to

forecast the future. Burns is now famed throughout the civilized world as one of the best song writers that ever lived, while the belief in his want of tune, described at the same time, has remained for more than a hundred years after his death, in face of convincing proof to the contrary. Tacitly acquiescing that Burns had a defective ear, Currie and Lockhart led the public astray, and Tom Moore expressed the general opinion. He was puzzled to account for the phenomenal musical nature of Burns' songs, but accepted the common judgement, and unconsciously gave currency to the error in these words:—

'Robert Burns was wholly unskilled in music, yet the rare art of adapting words successfully to notes, of wedding verse in congenial union with melody, which were it not for his example, I should say none but a poet versed in the sister art ought to attempt, has yet by him with the aid of a music to which my own country's strains are alone comparable, exercised with so workmanly a hand, as well as with a variety of passion, playfulness, and power, as no song writer, perhaps, but himself has ever yet displayed.' (Moore, *Works*, 1841, v. 21.)

The first to question the tonal dullness of Burns was G. F. Graham, the author of the article 'Music' in the *Encyclopaedia Britannica* and the editor of Wood's *Songs of Scotland*. He made inquiries about the year 1842, and a friend who knew Burns' sister elicited the information that Burns played the violin and practised on it for several years, that he knew musical notation, that he copied tunes and that he could read them, that his favourite music was slow pathetic airs, and as he never acquired rapid execution he was not able to play quick dances. Graham was qualified to investigate evidence of this kind, and although he intended to follow up the subject, he does not appear to have made any further inquiries. Burns' violin has disappeared, but the evidence of his sister is conclusive. Only two instances occur in Burns' works that he was interested in the violin. In the original manuscript of the *Epistle to Davie*, he addresses David Sillar as a 'brother fiddler and a brother

poet'. Again, on April 22, 1791, he sent an anonymous letter to Sharpe of Hoddam, in which he says 'I am a fiddler and a poet, and you, I am told, play 'oin exquisite violin,' &c. At this time he was busy writing songs for the *Scots Musical Museum*, and the letter partly explains why he was competent to send copies of traditional and published tunes to Johnson.

He gave away the Sonatas of Stephen Clarke, which were presented to him. The only opportunity he had of hearing artistic concerted music was in Edinburgh, at the house of his friend, the Rev. Dr. Lawrie of Newmilnes, whose daughter was an accomplished pianist. In Edinburgh, where Miss Lawrie was visiting, Burns often called to hear her play, and at this time he probably heard a performance of Handel's *The Messiah*, the pathos of which he mentions in one of his letters. That is about all which can be affirmed of Burns' education in artistic music.

For abstract classical music he had no taste, and he was not educated to appreciate the performance of intricate compositions. Chambers' description of Burns as a vocalist is incorrect. He had a harsh, not an unmusical voice, which is quite a different thing. He was conscious of the defect, and he exclaims in a letter to Hill, March 2, 1790, 'Heaven knows we are no singers!' Rough, or even incorrect intonation, may be due either to an unmusical ear, of which Sir Walter Scott was an example, or to some physical defect in the vocal chords, of which Burns was an example, and it is a superficial and vulgar idea to assert that a person who cannot sing is unmusical without taking other things into account. If it is true, then the greatest song composer that ever lived was not a musician. Franz Schubert, whose life and career resembled that of Burns in many ways, had an unpleasant voice, and his companions preferred that he would not sing his own superb songs. Chambers was evidently unconscious of the higher sense of the musical faculty, and he probably would have compared Burns unfavourably with a witless young lady at the

pianoforte who has a bravura composition at her finger tips, or to a warbling drawing-room tenor singer who does not know the meaning of the words he sings.

Burns kept a commonplace book in which he entered some of his early songs and his reflections on Scottish poetry and music. His first song there, as he states, was for the favourite reel tune of the girl whom he celebrated (see Song No. 1, post). At the close of his manuscript, where he refers to a tune which he composed when he was suffering from a pressure of misfortunes, he says, ''Twas at this same time I set about composing an air in the old Scotch style. I am not musical scholar enough to prick down my tune properly, so it can never see the light, and perhaps 'tis no great matter' (*Com. Book*, 1872, 53). So far as is known he never again tried to compose an original air, a course which need not be regretted in sight of the wealth of Scottish music which lay around with unprinted verses.

Burns learnt the rudiments of music in his youth at the Kirk practisings of sacred music. These meetings were decayed survivals of the 'Sang Schools' of the sixteenth and seventeeth centuries, where the elements of music were theoretically and practically taught in Scotland as a branch of education at the public expense. The Act of Parliament, 1579, under which they were established, declares that they were to be erected to expand the system already carried on at the colleges; it further *requested* the provost, baillies, &c., 'to sett up ane sang scill with ane master sufficient and able for instruction of the youth in the Science of Musik.' Every important borough in Scotland had its school with cultured music masters, of whom two at least became bishops. These national institutions fell into decay about the beginning of the eighteenth century; that of Aberdeen lasted to the year 1749. After their extinction the musical training in Scotland did not entirely cease, but was conducted under another and less scientific form. Where the Kirk precentor was active and enthusiastic, meetings at regular

intervals were held in the parish school or elsewhere more convenient, for elementary instruction in music and the practice of psalm tunes used in the Presbyterian service, and in such manner Burns was initiated into the art which enabled him to pursue the subject further (Currie, *Works*, 1800, i. 11).

In his seventeenth year he attended a dancing school 'to give his manners a brush', and by so doing offended his father. The Tarbolton Club, founded later, combined dancing with the intellectual diversions of debate. Burns was reputed one of the lightest and most active dancers of his time, and his accurate sense of rhythm was one of his accomplishments. It has been assumed that he was deficient in the sense. Burns knew what rime, measure, and accent were, and often purposely neglected them. The following extract is to the point. He says:—

'There is a certain irregularity in the Old Scotch Songs, a redundancy of syllables with respect to that exactness of accent and measure that the English Poetry requires, but which glides in, most melodiously with the respective tunes to which they are set . . . . This particularly is the case with all those airs which end with a hypermetrical syllable. There is a degree of wild irregularity in many of the compositions and fragments which are daily sung to them by my compeers, the common people—a certain happy arrangement of Old Scotch Syllables, and yet very frequently nothing not even like rhyme or sameness of jingle at the end of the lines.' (*Com. Book*, p. 48.)

He says that he tried to imitate this rhythmical irregularity in *Montgomeries Peggy*, the first stanza of which is:—

'Altho' my bed were in yon muir
Amang the heather, in my plaidie
Yet happy, happy would I be
Had I my dear Montgomery's Peggy.'

Other examples of a similar kind can readily be found in his songs, but a further entry in his *Commonplace Book* attests his attitude towards rime, where he says that 'it might be possible for a Scotch poet, with a nice judicious

ear, to set compositions to many of our most favourite airs, independent of rhyme altogether' (*Com. Book*, p. 49).

The *Scots Musical Museum* conveyed to the world the largest number of Burns' characteristic songs in the complete or musical form in which he wished them to appear. Indeed, it is the only place where the songs can be found in the complete form as he intended them to be printed. His connexion with the *Museum* was not merely an incident, but an important part of his biography. Excepting the first volume, issued before he knew Johnson, the proprietor, and the songs in the last volume, published six years after his death, the whole of the literary and musical contributions were submitted to him for revisal and correction, and printed with his approval. In this remark I include his songs in the posthumous fifth volume, which were engraved and practically ready for publication at the time of his death.

Burns' literary connexion with the *Museum* has been several times described, but no special attention has been directed to his musical interest in it. From the middle of 1787 to September, 1792, he scarcely did anything else than for this musical collection. The next and last four years of his life were divided between the *Museum* and Thomson's projected *Scotish Airs*, and to the altered conditions under which he wrote his songs for Thomson is due the long series of letters chiefly remarkable for a description of his musical taste and his strong predilections for Scottish music. Burns really became famous as a song writer only through the two music books for which he contributed so largely. In the last authorized edition of his works, 1794, only twelve songs are printed, at a time when he had contributed 250 specially for Johnson and Thomson. Be the reason what it may, all his songs in the *Scots Musical Museum* were either completely anonymous, or the authorship was concealed by various initials, which Burns only partly revealed privately to correspondents.

The *Scots Musical Museum* contains six hundred songs, words and music, in six volumes of one hundred songs each. The preface to the first volume, published in 1787, before Burns took an active part in the work, intimates that it was under the direction of 'a number of gentlemen of taste, who have been pleased to encourage, assist, and adorn the whole literary part of the performance'. Among these gentlemen were Drs. Beattie and Blacklock, and W. Fraser Tytler, the historian; but in the subsequent volumes only Dr. Blacklock remained to furnish songs under the favour of Burns. The first volume includes numerous English or Anglo-English songs and melodies, and many reprints of Scottish songs, with some originals, but the specific Scottish flavour, which Burns afterwards impressed on the collection, was wanting, and but for his assistance the collection would have been no better than its predecessors. Burns effected a complete change in the character of the work, and he was the spirit which moved it, and even the technical musical editor and the composer of the figured bass of the tunes had to take a second place to Burns in the selection and arrangement of the airs for insertion.

Burns first met Johnson in the spring of 1787, after the first volume was published, and he soon settled in Edinburgh for several months, apparently for no other purpose than to render the voluntary assistance to Johnson which he had promised. His intense industry at this time was remarkable, and the numerous references to the *Museum* in his letters show that the work was constantly in his mind. He told the venerable author of *Tullochgorum* that he was absolutely crazed about the *Museum*, and hoped Skinner would allow him to print some of his songs[1] (*Works*, iv. 294). At this time Burns stayed more than three months in the house of William Cruikshank, a master of the High School, Edinburgh, whose young daughter was a precocious musician.

[1] Unless otherwise stated the references here and in the succeeding pages are to Scott-Douglas' Works of Robert Burns, Edinburgh: William Patterson, 1877–1879, 8vo, 6 vols.

She often played to him the airs for which he was writing verses, and he passed many hours listening to the rhythm and accent of the music, in order that he might correct his verses and properly adapt them to the airs. Professor Walker, referring to the end of October, 1787, said:—

'I called for him at the house of a friend, whose daughter, although not more than twelve, was a considerable proficient in music. I found him seated at the harpsichord, listening with the keenest interest to his own verses, which she sang and accompanied, and adjusting them to the music by repeated trials of the effect. In this occupation he was so totally absorbed that it was difficult to draw his attention from it for a moment.' (*Works*, iv. 292.)

The result was a large contribution of songs and ballads written specially for the *Museum* for particular melodies, about forty songs published in the second volume with a preface, in February, 1788. The preface, also by Burns, apologizes for the English songs in the first volume, and closes by announcing that materials are nearly ready for the third volume.

On November 15, 1789, he wrote to Johnson, informing him that he saw that there would probably be four volumes of his collection, and sent him a flaming preface for the third volume, which made its appearance on February 2, 1790, where the poet is emphatic that the *Museum* 'is not a publication merely to catch the eye of fashion, and the editor has nothing to hope or fear from the herd of readers'. Burns contributed four traditional airs and nearly one half of the songs in this volume.

The fourth volume, containing nearly fifty of his songs, appeared in the middle of August, 1792. At this time he was engaged in correcting for the press an edition of his poems. At this period Clarke began to make professional visits in Dumfries, and assisted Burns in selecting his tunes and copying the notation of traditional airs. In the only remaining letter to Johnson between the publication of the third and fourth volumes, he sent a new copy of the music of his song *Craigieburn*, as he was extremely anxious to have

the song printed without delay with a correct copy of the tune.

The correspondence relating to the fifth volume is more copious and instructive. In October, 1793, he asks Johnson: 'Why did you not send me those tunes and verses that Clarke and you cannot make out? Let me have them as soon as possible!' (*Works*, vi. 92). Whatever may have been the obscurity in the tunes here referred to, this peremptory request is that of one in authority, and able to explain musical manuscripts. Early in 1794 he forwarded forty-one songs, and a few months later Johnson informed him that the engraving of the fifth volume was begun. Some time in 1795 he enclosed four new songs, and advised Johnson that he had more than a dozen not quite finished, at the same time requesting a copy of the tune *Hazel Green*, so that he could write words for it. Burns died about six months before the fifth volume was published, but it was far advanced in the press, if not actually completed, at the time of his death, and it is probable that he knew the whole contents. With the loss of its editor the *Museum* languished, and it took Johnson more than six years to complete the posthumous last volume, although nearly one third of the songs in it are the work of Burns.

The songs for the *Museum* are among the best that Burns wrote. He was entirely unfettered in his choice of airs and subjects, and his genius had free scope to revel in the kind of realistic human lyrics which had enthralled his countrymen for generations past.

The greater part of Johnson's manuscripts, up to the last volume, are in the British Museum. All those of the sixth volume are missing, but most of these are in the hands of private collectors, and only a few are now unknown. The manuscripts have been several times examined and described, but the poet's autograph notes, explaining where the airs are to be found and how the music of his songs is to be printed, have been almost ignored. A short selection of extracts will enable the reader to form a judgement on the

rest. The verses of one are written on ruled music paper. He directs in another how the music of the chorus is to be printed with the first or lowest part of the tune, and that each verse must be repeated twice to go through the high or second part. In a third he informs the publisher where the particular set of the tune is to be found. He directs how, in the music of *An' O my Eppie*, it is necessary to repeat the tune. After the chorus, which begins *Ca' the Yowes*, he copies the opening bar of the music to show how it should be printed. He is dissatisfied with the arrangement of the music of another, and encloses a better. For the tune *I hae been at Crookieden*, he refers Johnson to 'Oswald's Book sixth, first tune'. On the same sheet of *Turn again, thou fair Eliza*, he has written a long and particular description of how some of the notes of the tune in McDonald's *Highland Airs* are to be altered to suit the verses. He enclosed the music of *I'll ay ca' in by yon town* with the verses, and says, 'This tune is evidently the old air *We'll gang nae mair to yon town*, and I suspect it is not the best set of the air; but in *Bowie's* and other collections the old tune is to be found, and you can correct it by these copies.' He requests Johnson to be sure to insert *The tears I shed must ever fall* in the fourth volume, a song chiefly the work of a Miss Cranstoun; and then he describes that the first part of the tune is sung twice—in the last line of the stanza four syllables are repeated over again to answer the notes. It would be tedious to expand these memoranda, and sufficient has been said to show the care Burns took to have the melodies printed in the manner in which they presented themselves to his mind at the time of writing songs for them. On the manuscript of *Altho' my back be at the wa'* the complete notation of the tune is copied with directions where it is to be found in print.

Burns contributed at least 235 songs to the *Museum*, as well as others not his own, and it is worthy of remark that during his life he is only mentioned in the Index (and in two songs in the first volume) as the author of

about twelve songs. Nowhere in the text does his name appear, and his identity was concealed by different initials, and in most cases without a sign of any kind. A postscript to the preface of the posthumous fifth volume first informed the public that 'there are a number marked B and R, which the editor is certain are Burns' compositions,' from which it is evident that even Johnson was not aware of the extent of Burns' original work. When the sixth and last volume was published in 1803, a new general title-page for the whole collection was engraved, and at the same time the words, 'Written for this work by Robert Burns,' were inserted at the head of a considerable number of the songs. These posthumous additions in the text of the later issues of the second to the fifth volumes have always been quoted as if they were there by Burns' authority, which is not the case.

Less than a month after the fourth volume of the *Museum* was published, George Thomson, a government clerk in Edinburgh, an amateur violinist and vocalist, and furnished with an introduction, applied to Burns for assistance in a vocal collection that he proposed to publish. He wished to improve the poetry of Scotland, and invited Burns to help him with twenty-five songs for particular melodies, which Thomson would choose. He explained that distinguished musicians would be engaged to compose new and appropriate accompaniments for the airs, and that the collection would be issued in handsome style to do credit to the songs of Scotland. He wanted the new verses written in English, or 'a sprinkling of Scotch might be allowed', and the vernacular was to be avoided as much as possible, because, as he said, 'English becoming every year more and more the language of Scotland', or, as he expressed himself on another occasion, 'Young people are positively taught to consider it vulgar.' He did not neglect the commercial side of the scheme, and imperatively told one of his poets 'we must accommodate our verses to the tastes of our readers'. On this principle he scrupled to print

Comin' thro' the rye, as 'Young ladies might not like to sing about kissing', and all through the long negotiations with poets and musicians his correcting pen was guided by the principles of trade and how his patrons would appreciate his work. The scheme and the arrangement proposed to Burns was entirely different from that for the *Museum*. He was the declared apostle of vernacular Scottish poetry, and preferred to write in it; and what was of equal importance to him, he was free to choose his melodies. Now he was to have airs provided for him for which he was to write verses. He foresaw many aesthetic differences between Thomson and himself, but he immediately accepted the proposal with enthusiasm, but preserved his independence by evading the vague suggestion of remuneration, and telling Thomson in an early stage of the correspondence that his songs would be either priceless or worthless, and that they might be either accepted or rejected, as he pleased, without offence. 'I have long ago,' he says, 'made up my mind as to my own reputation in the business of authorship, and have nothing to be pleased or offended at in your adoption or rejecting of my verses' (*Works*, vi. 221). Burns soon broke through the arrangement by sending many songs for his favourite airs not included in the original prospectus, upon which Thomson resolved to include in his collection 'every Scotch air and song worth singing'. How he went to work to rewrite the whole Scottish anthology has been recently given to the world in *Thomson the friend of Burns*,[1] which is as amusing as a comedy. The entire volume describes the negotiations with poets and musicians, how Thomson engaged them, paid them, instructed them, lectured them, corrected the rhythm and language of their poetry, altered their music, and quarrelled with them. Byron, Scott, Hogg, Campbell, Joanna Baillie, Dr. Wolcot, and many others were impressed into the corps to write verses, but one after another—some

[1] I am indebted to *George Thomson, the friend of Burns*, by J. C. Haddon, London, 1898, for the interesting correspondence so freely quoted here; but why the friend of Burns?

after only one trial—confessed how difficult it was to invent for particular airs, and their inability to continue to contribute. Burns was the only one of the group of distinguished men who died in harness of Thomson, and the wonder is, not that he wrote so few dull songs for him, but that he sent him so many brilliant ones. That he damaged his reputation is evident from a few of his English songs, some of which are as feeble as the Damon and Delia class in any *Select Songster* of the eighteenth century.

Byron declined to write 'bad songs', which 'would only disgrace beautiful music' after Burns and Moore, 'whom it were difficult to imitate and impossible to equal.' The irrepressible and irresponsible Ettrick Shepherd fitted Thomson to a hair as he said. He 'dashed a song down on the slate' while he was engaged at his dinner, and told Thomson that 'if any of the stanzas did not please him he could alter, or he could take all the choruses and amalgamate them into one'. Of a new song he had written for the air *Highland Laddie*, Hogg thought he 'introduced Bony and Blucher very happily', but Thomson was not satisfied that the song was complete, and requested Hogg 'to hitch the Duke into the beginning of the stanza'. Lockhart, with proper gravity, apologized for his ignorance of music, and declined; but Thomson persisted, and at last got several songs, which the author considered so bad that he would not permit his name to be attached to them. Joanna Baillie was more impatient, and objected to Thomson tinkering her work. The literal editor criticized her *Maid of Llanvellyn*, and complained that she invented lakes in Wales, whereupon the authoress informed him that if there were no lakes it was so much the worse for Wales, and refused to alter what she had written. She humorously told Thomson that he might consider the lover to be a Cumberland man, and that would put the song all right. When the poets of distinction one by one retired, Thomson was obliged to go to the minor gods of Parnassus to fill his poetical wallet. One of the conceited mediocrities wrote to Thomson that

he was 'sure both our names would go down to posterity associated, as will yours and Burns'.

The evidence from the Thomson-Burns letters plainly shows that Burns consistently wrote all songs for particular melodies with the tune swimming in his brain. This is what he had been doing for the previous four years for the *Museum*; it was no late afterthought, for before he was known to the world at all he made the following entry in his first *Commonplace Book*:—'These old Scottish airs are so nobly sentimental that, when one would compose for them, to *south* the tune, as our Scotch phrase is, over and over, is the readiest way to catch the inspiration, and raise the bard into that glorious enthusiasm so strongly characteristic of our old Scotch poetry' (*C. B.*, 1782, 52). A number of years later, when Thomson asked him to write for the air *Laddie lie near me*, he declined on the following grounds:—'I do not know the air; and until I am complete master of a tune in my own singing (such as it is), I never can compose for it. My way is: I consider the poetic sentiment correspondent to my idea of the musical expression; then choose my theme; then begin my stanza . . . humming every now and then the air with the verses I have framed' (*Works*, vi. 274). Thomson overcame his scruples, and persuaded him to write verses for the air which Burns described as not worthy of his pen, and later withdrew the song. He probably disliked the air from which the song was written, and never tried to assimilate it. He treated in the same way the tune *Cauld Kail*, which was a great favourite of Thomson. The first song for the tune he almost immediately suppressed, and the second he said was not much better, and it shared the same fate. These ineffective songs would always be associated in his mind with the melodies which he disliked, and probably accounts for their suppression. When he relates his voluntary method of writing, it is invariably some favourite melody that inspires the song. In a letter to Peggy Chalmers he says that he is determined to pay a poetic compliment to her friend if he could 'hit upon some glorious

Scotch air' (*Works*, iv. 297). Again, once having written a satisfactory song for a melody for Thomson's collection, he is done with it. The vernacular *Meg o' the Mill* was voluntarily sent to Thomson, who thought it unsuitable, and asked for a second version. The reply was that the poet was quite pleased with what he had written, and he could not make another for the same air (*Works*, vi. 291). He is more the musician than the poet in remarking that it is better to have mediocre verses for a favourite air than none at all. He was induced to write for the amateur compositions of his musical friends as he did for some of Thomson's favourite tunes. *Here is the Glen* was written for a poor air composed by a lady friend. Thomson suggested another melody, which Burns disapproved, and to console the publisher he said to him that the measure of the air was so common he could find five hundred English songs for his proposed melody. With the verses of *O saw ye bonie Lesley*, he explains to Thomson how the music should be divided to fit the verses, and, to make his meaning quite clear, he copies the notation of the first line of the music to show how the air should be printed. This scrap of music is now among the *Dalhousie MSS.* in Brechin Castle. He was not quite satisfied with the music of *O for ane and twenty Tam*, which had been printed in the *Museum* with his verses, and he thought he might induce Thomson to reprint the verses with the tune corrected. He recommended him to hear some old fiddler play the air, which he was sure would please (*Works*, vi. 313). The advice was thrown away on Thomson, who perversely set the song to the tune *Up in the morning early*, and not to its own proper melody. Burns styled *Robin Adair* 'a cramped, out-of-the-way measure, to which it is difficult to write verses'; but he was successful in *When larks on dewy wing*, and overcame in 'English' the peculiarity of the measure. In describing the simplicity of the air *When she cam ben she bobbit*, he quotes the first stanza, and then goes on, 'Let the harmony of the bass at the stops be full and thin, and dropping through the rest of the air, and you

will give the tune a noble and striking effect' (*Works*, vi. 310). This is admirable, and nothing could be in better taste. The repetition of an air on the pianoforte, with full harmonics as an accompaniment of a simple song, is barbarous. The air in question, which Burns took particular pains to describe, will be found in the notes to song No. 266. His genius in the choice of a melody is illustrated in *Hey tutti taiti* for his song *Scots wha hae.* The melody was buried in instrumental collections, and quite unnoticed except for the verses of an unprinted Jacobite bacchanalian. A tradition that *Hey tutti taiti* was played at Bannockburn was sufficient to draw Burns' attention to it. Thomson, and the committee which assisted him in his collection, considered the air puerile and quite unworthy of the Ode. After much suggested tinkering, Burns was prevailed upon to reconstruct the song by changing the metre, so that the verses might be adapted to a different melody. Professional musicians disagreed from Burns as to the merits of his tune, so he altered the verses to suit another, which he did not approve. The new version was published posthumously, but when the public discovered what had been done, it called for the original version to be set to its own tune. Thomson then reprinted the song with its original tune, and recanted his previous opinion.

The trouble Burns took to write for particular airs is emphasized when he stated to Thomson that he had been trying to suit verses to *Here's a health to them that's awa*, and of his favourite melody *Rothiemurchus*, for which he previously had written his charming song *Lassie wi' the lint-white locks.* He told his correspondent a few days before his death that the measure of the strathspey was so difficult, he thought he had not infused much genius into *Fairest maid on Devonbanks.* The Thomson letters are full of musical observations, but the above extracts may be considered sufficient for the present purpose.

Burns obtained the melodies of his songs chiefly from instrumental tunes which he edited for vocal performance.

In other words, he had to restore the airs to their primitive state by cutting out the florid interpolations of the instrumental editors. Very few of the tunes of Burns' songs had been printed with words until they were set to his verses. Old songs had perished; others, for various reasons, had never been published, and the tunes would have disappeared with them had they not been preserved in the instrumental collections under the titles of the songs. Previous to the issue of the first volume of the *Scots Musical Museum* in 1787, not more than one hundred and thirty different Scottish melodies had been printed with verses. The basis of every Scottish song-book was the one hundred melodies and verses published in the *Orpheus Caledonius* in 1733. Every subsequent song-book copied selections from it, with some new additions, which collectively did not exceed the number named. The meaning of the numerous remarks on the melodies in Burns' correspondence with Johnson and Thomson will be understood from this explanation.

The musical library of Burns has disappeared, as have also nearly all his many manuscript copies of tunes forwarded to Thomson, and particularly to Johnson. I have seen only one of his music books. He possessed copies of the chief Scottish collections of the eighteenth century, including the *Orpheus Caledonius*, Bremner's *Songs*, 1759, the *Perth Musical Miscellany*, 1786, and Ritson's *Scottish Songs*, 1794. Of the instrumental works, he refers in his letters and elsewhere to the *Scots Tunes* by Oswald, McGibbon, Bremner, Aird, Dow, and McDonald's *Highland Airs*, and the dance music of the *Reels*, published by Bremner, McGlashan, Cumming, Gow, Bowie, John Riddell, and others.

I have examined his copy of the *Caledonian Pocket Companion*, which he presented to Nathaniel Gow, and his pencil notes on many of the tunes are evidence that he studied the whole contents of that extensive collection. He refers to this book in his writings. For example, he informs

Johnson that he had reconstructed his early song *Now westlin winds*, originally written for the tune *I had a horse*, and that it should be set to *Port Gordon* (bound in the *Companion*), because the other melody had been previously printed in the *Museum*. One of his two songs on Peggy Chalmers, he tells her, was to be set to a reel of Neil Gow's, and the other to an old Highland air out of Daniel Dow's *Ancient Scottish Music* (*Works*, iv. 305). For the tune of his song *O let me in this ae night*, he refers Thomson to the *Caledonian Pocket Companion* for a better copy than Johnson had used with the old verses in the *Museum* (*Works*, vi. 258). He eulogizes the setting of *We'll gang nae mair to yon town* in Bowie's *Reels*, and informs Thomson that his song for it is to be sung in slow time (*Works*, vi. 336). He wrote to Mrs. Rose, of Kilrowock, whom he had met in his tour in the Highlands, that he was assisting a collection of songs to their proper tunes, in which every air worth preserving would be included, among them a few Highland airs, such as *Morag* (*Works*, v. 347). The proper tune of the first and best version of *The banks o' Doon* has not until now been printed with the verses. How the popular version of that celebrated lyric was written has not been clearly ascertained, but it may be that the redundant foot in the second and fourth lines of the stanza was added to fit the well-known melody, which Burns described as having been composed by one of his friends experimenting on the black notes of the harpsichord. When sending the original version to Alexander Cunningham, he tells him that it is intended to be sung to a strathspey or reel entitled *Ballendalloch's Reel* in Cumming's *Collection*, and in Bremner's *Reels* as *Cambdelmore*, and that it takes three stanzas of the song to go through the tune (*Works*, v. 358).

I define Burns as a musical editor, when he refers his publishers to the source of the melodies, when he explains how they are to be printed, when he sends copies of traditional melodies, and when he corrects the printed proofs of melodies. Adapting the air of a song from an

instrumental copy requires patience and judgement to eliminate redundant and non-essential passing notes. As we have seen, a large proportion of Burns' songs were written for instrumental airs which had to be edited. Burns' readiness to assimilate the airs of his country, and the ease with which he invented verses from a mere title, indicates an uncommon talent. As an example, he enclosed to Sharpe of Hoddam a song that he had written for an air which Hoddam had composed. The character of the song was suggested to Burns by the title of the air, and he enthusiastically says 'if I was charmed with the tune, I was in raptures with the title you have given it, and taking up the idea, have spun it into the three stanzas of the enclosed' (*Works*, v. 366). Neither the tune, nor the title, nor Burns' song have been preserved. As has been shown, scarcely one of the other poets who wrote for Thomson knew anything of music at all, and none was capable of giving an intelligible account of any melody. Burns stated what was quite true, that he knew more of the songs and airs of Scotland than any other man living, not only those printed, but the unprinted, also the waifs and strays, the wreck of former tunes, which floated in the atmosphere and were circulated by the voice of the people, but which had never reached the printing press: those brief lyrics, or mere snatches of verse expressing the weakness and strength of domestic and social life, its loves and sorrows, its matrimonial and connubial relations with a pathos, and above all with a humour, are so entirely natural, that the songs of Scotland are known over the world as a literature unique of its kind. David Herd was the first to preserve and print a few of these relics, and what he as a mere collector began, the poetic genius of Burns finished and completed with music. The following are a few of Burns' songs which he wrote for airs which never appeared in a vocal collection until printed with his verses. Old anonymous songs had been associated with some of those airs that for various reasons had become obsolete or had perished except the

titles in instrumental collections; some songs, though preserved, had not been printed with music: the rest of the tunes were dance music, originally set to verse by Burns:—*Invercauld's Reel; McPherson's Rant; The Braes o' Balgauther; The tailor's march; Duncan Gray; Hey tutti taiti; The Black Watch; I'm ower Lass an' I come near thee; Johnie Cope; The Campbells are coming; Miss Admiral Gordon's Strathspey* (*Of a' the airts*); *I hae a wife o' my ain'; An ye had been where I hae been; Sir John Malcolm; The Sutor's daughter; Rothiemurche's Rant* (*Lassie wi' the lint-white locks*); *Whistle o'er the lave o't; Rattlin' roarin' Willie; Ye'll ay be welcome back again; The weary pund o' tow;* and so on. These are some of the airs named in song books without music, and sung by the people, or the familiar, favourite tunes, reels, and strathspeys of the poet for which he wrote.

As a collector of viva voce or traditional melodies Burns has scarcely been noticed, except in the *Illustrations* of Stenhouse, and the public has probably taken less interest in his preservation of melodies than anything else which he did. His writings contain many notes on the subject, and in the Thomson letters and the *Interleaved Museum* when referring to it, he mentions the sources from which he obtained the tunes. While on the Highland tour he noted some for which he immediately wrote verses. In his expeditions through the south of Scotland his social nature brought him into contact with all classes of society, and he particularly observed any tune which was not in the printed collections. His wife was a good natural singer of Scottish songs, and from her voice Burns got many specimens of fugitive music. One Kirsty Flint, a masculine woman with a loud voice, was pleased to show off her powers as a vocalist. Burns often visited her to take note of uncommon airs which she sang. Professor Gillespie, from personal recollection, related that Burns used to tie his horse to the handle of her cottage door and sat by the fire side while she sang with 'a pipe of the most overpowering pitch'. In

the hope of inducing Thomson to publish some of the airs which he recovered, he informed him that he had still several manuscript Scots airs picked up mostly from the singing of country lasses, an origin which did not recommend their insertion in *Scottish Airs*. At the same time he enclosed 'a fine air' entitled *Jacky Hume's lament*. On another occasion a 'beautiful little air' from Mrs. Burns' voice for his song *There was a lass and she was fair*, which unfortunately Thomson printed with a different air, and the original has perished, although Burns begged that it should be printed in the next volume. *Ca' the yowes* is one of the most exquisite of the simple melodies of Scotland recovered from oblivion. Burns discovered it in the singing of a Presbyterian minister, from whose voice Clarke noted the melody. He wrote the verses *As I look'd o'er yon castle wa'* for *Cumnock Psalms*, a traditional tune which he recovered while it was doing service for an unprintable song. His verses of *The posie* were written to perpetuate the melody of a poor ballad which his wife used to sing. He obtained from a gentleman 'an East Indian air', which he had utilized in his song *The auld man*. Burns was probably imposed upon in this case, as the melody is not unlike one of the *Chevy Chase* tunes. The old melody *De'il tak the wars* is not a Scottish air, but it was long known and acclimatized in Scotland. To induce Thomson to print his set of the air, which he considered better than any that was printed, Burns sent it with the verses *Sleep'st thou or wak'st thou*, and apologized by saying that the song had English enough for it to be understood. He sent to Johnson the song and the tune of *A Waukrife minnie*, which 'he heard in Nithsdale and nowhere else'. He collected, as he said, the ballad of *Hughie Graham* from oral tradition in Ayrshire, when he was a boy, but he forgot the tune and could not reproduce it when wanted. The following is a selection out of about forty fugitive airs which he collected and for which he wrote songs:—*Laggan burn; Scroggam; Mally's meek, Mally's sweet; Leezie Lindsay; Lady Mary*

Anne; Aften Water; Charlie he's my darling; Gin my love were yon red rose; Kellyburn braes, the air of *Last May a braw wooer; The Highland widow's lament; How lang and dreary is the night; Gudewife count the lawin*, a variation of *Hey tutti taiti; Kenmure's on and awa' Willie; Tam Glen* and *The brown dairy maid.* His book of manuscript airs, like most of the other musical relics, has disappeared. The music of an unpublished air, *The German lairdie*, and one or two detached sheets, are about all the written specimens of music which can be found. He forwarded to Johnson and Thomson a considerable number of tunes during the course of his correspondence with them, and we can only surmise that both destroyed the manuscript music sheets when they were finished with them.

At this distance of time it is not easy to determine whether Burns had sufficient technical knowledge and experience of music to enable him to write the notation of melodies which he heard. Burns has stated more than once that Stephen Clarke wrote for him the music of several traditional airs, but whether from the voice of the original singer, or secondhand through Burns himself, is not known. It may be taken for certain that Clarke revised the proofs in the *Museum*, but I think it unlikely that he noted all Burns' traditional tunes. Burns resided in Dumfries and the district for the most part of the time he was closely associated with Johnson, and Clarke, who lived in Edinburgh and only saw him occasionally, could not be at his elbow all over the country at the time he heard the numerous airs sung. It is not easy for the ordinary musical amateur to write a melody when he hears it, but it can be carried in the memory and be recorded at leisure with the aid of an instrument, and there was nothing to prevent Burns from sketching on paper with the assistance of his violin any simple air which he had previously heard sung or played. With a retentive memory and an acute ear for minute gradations of musical sound, combined with a passionate love of old tunes, his penetrative genius would enable him

to do readily what would be laborious for an ordinary amateur, and I see no reason why his remark 'I took down the tune from the voice of a girl', or some other unconditional assertion, should not be accepted literally.

Burns has embodied the whole cycle of Scottish Song, both as a writer of original songs and as, for want of a better definition, a reconstructor of the songs of the past. Modern critics have made many curious comments on what Burns himself designated generally 'Mr. Burns' old words' in the *MS. Lists*, and they appear to be under the impression that a recent editor made a new discovery, which is calculated to dim the lustre of Burns' fame and detract from his literary reputation. This is all very amusing; but the repetition of what Burns himself has said, or what he never attempted to conceal, is not likely to affect his memory very much. He never in any way, publicly or privately, claimed more of these 'old words' than were his, and he did not publish them in authorized editions. The numerous anonymous songs in the *Museum* or elsewhere have gradually been inserted in Burns' works by successive editors, who found evidence in manuscripts that he wrote them from a line, a title, or a chorus of some previously existing fragment. He took little trouble to record his part in them. What he has said of it tends rather to efface himself. As a national poet Burns is unique. He has done for Scottish Song what Shakespeare did in a fragmentary way for English Song in the snatches of exquisite verse scattered through his dramas.

The Burns tunes are chiefly anonymous, originating from the beginning of the sixteenth up to the close of the eighteenth century. They illustrate Scottish music from the wild erratic airs peculiar to the country, framed on scales and movements so regardless of the scholastic rules of musical composition that no satisfactory accompaniments have yet been written for them as a whole. The following apologetic note, written to the dilettante Thomson, defines Burns' musical taste and his enthusiasm for Scottish airs in

such a manner as to make it interesting to the student of folk-music. He says:—

'I am sensible that my taste in music must be inelegant and vulgar, because people of undisputed and cultivated taste can find no merit in any of my favourite tunes. Many of our strathspeys ancient and modern give me most exquisite enjoyment where you and other judges would probably be showing signs of disgust.' (*Works*, vi.)

Burns was probably not aware that the enjoyment of folk-music exists alongside of that of the highest forms of the musical art. Shakespeare loved the music of 'the old and plain song' as well as the madrigal compositions of his learned friend John Dowland; Browning has somewhere said that music has had more influence on the human race than all the other arts combined, and he enjoyed the intricate music of the string quartett; Brahms, Germany's recent greatest musician, wove *My heart's in the highlands* into one of his sonatas, and could not get the melody out of his head while he was composing. Was Burns in the guise of humility obliquely conveying to Thomson his opinion that the editor had no sympathy with Scottish music and satirizing him as unfit to edit a collection of Scottish music? Early in the correspondence he cautions Thomson in these words: 'Whatever Mr. Pleyel does, let him not alter one iota of the original Scots airs. Let our national airs preserve their native features.' The anticipation of Burns was not altogether groundless, and Thomson altered the music of many of the songs as he altered everything else in his *Scottish Airs*. For example, he corrupted *Galla Water*, one of the simplest and most interesting Scottish tunes, by adding a fifth line to the stanza and closing the air on the key note instead of the fifth. He manipulated *Ay waukin O* in precisely the same way.

It is generally believed that few changes are made in popular melodies in transmission through course of time. That is not correct by any means, as one can find who listens to a melody sung in the streets. Every ragged Apollo has some originality and invention of a kind to

interpolate something new into his performance. Written and printed copies of the same tune vary considerably, and in small points scarcely two copies are exactly alike.

In dance books the vivacity necessary to mark the steps has caused running alterations. Traditional melodies are insensibly altered in the same way as language. The features are modified sometimes to a considerable extent, but not entirely changed. Tunes are subject to the individual tastes of editors, who, in the desire to improve, introduce new variations.

The Scottish musical scales are unique and peculiar to the country, and many fruitless attempts have been made to explain their origin. I can find no trace of resemblance in the early music of other European countries, except in a few Scandinavian melodies not sufficiently numerous or striking on which to base any family resemblance. The melodies of France, Germany, and Holland give no clue whatever, and I have failed to discover any racial affinity in these countries. The alliance with France and the continued intercourse of two centuries might be supposed to have affected the music, but there is no trace of that friendship in the music of Scotland.

I have endeavoured to prove that Burns had a phenomenal appreciation of melody and was as familiar with the music of Scotland as he was with its poetry ; he had an elementary knowledge of music, as much as enabled him to compose an original melody, though worthless, as he said ; he knew intimately several hundred different airs, not in a vague and misty way, but familiarly as regards time, tune, and rhythm, so that he could distinguish one from another, and point out minute variations in different copies that he knew ; he wrote nearly all his songs for particular melodies, some of which were dance tunes never before adapted to, or associated with poetry ; he explained in detail to his publishers and others how dance music and other tunes which he selected should be applied to his songs ; he criticized music he had heard or which he knew in an original manner ; he spent hours

listening to the singing and playing of unfamiliar music, so that he might learn the swing and cadence of the melodies, and form an impression of their import, in order that he might write suitable verses for them ; he discovered many traditional melodies in his excursions through Scotland, and was the means of getting the notation printed, thus preserving a considerable collection of folk music which otherwise would have perished ; finally, Scotland is as much indebted to him for the perpetuation of its music as it is for its lyrics.

NOTES ON SCOTTISH SONG

BURNS MS.

MANUSCRIPT NOTES IN AN INTERLEAVED COPY OF THE FIRST FOUR VOLUMES OF THE *SCOTS MUSICAL MUSEUM*

The numbers, titles, and first lines within brackets refer to the engraved songs in the Collection.

I. WRITTEN BY ROBERT BURNS

VOLUME I

[No. 1. *The Highland Queen.*

No more my song shall be, ye swains,
Of purling streams, or flow'ry plains;
More pleasing beauties now inspire,
And Phoebus tunes the warbling lyre;
Divinely aided thus I mean
To celebrate my Highland Queen, &c.]

'The Highland Queen, music and poetry, was composed by a Mr. M^cVicar, purser of the Solbay man of war. This I had from Dr. Blacklock.—R. B.'

[No. 4. *Bess the gawkie.*

Blyth young Bess to Jean did say,
Will ye gang to yon sunny brae,
Where flocks do feed and herds do stray,
And sport awhile wi' Jamie! &c.]

'This song shews that the Scotish Muses did not all leave us when we lost Ramsay and Oswald, as I have

good reason to believe that the verses and music are both posterior to the days of these two gentlemen. It is a beautiful song and in the genuine Scots taste. We have few pastoral compositions, I mean, which are the pastoral of Nature, that are equal to this.—R. B.'

[No. 5. *Oh! open the door, Lord Gregory,*
Oh, open and let me in;
The rain rains on my scarlet robes,
The dew drops o'er my chin, &c.]

'It is somewhat singular, that in Lanark, Renfrew, Ayr, Wigton, Kirkcudbright, and Dumfries-shires, there is scarcely one old song or tune which, from the title, &c., can be guessed to belong to, or be the production of these countries. This, I conjecture, is one of these very few; as the ballad, which is a long one, is called both by tradition and in printed collections, *The Lass o' Lochroyan*, which I take to be Lochroyan in Galloway.—R. B.'

[No. 6. *The Banks of the Tweed.*

To the soft murmuring stream I will sing of my love,
How delighted am I when abroad I can rove,
To indulge a fond passion for Jockey my dear;
When he's absent I sigh, but how blith when he's near, &c.]

'This song is one of the many attempts that English composers have made to imitate the Scotish manner, and which I shall, in these strictures, beg leave to distinguish by the appellation of Anglo-Scotish productions. The music is pretty good, but the verses are just above contempt.—R. B.'

[No. 7. *The beds of sweet Roses.*

As I was a-walking one morning in May,
The little birds were singing delightful and gay,
Where I and my true love did often sport and play
Down among the beds of sweet roses, &c.]

'This song, as far as I know, for the first time appears here in print. When I was a boy it was a very popular song in Ayrshire. I remember to have heard those fanatics, the Buchanites, sing some of their nonsensical rhymes, which they dignify with the name of hymns, to this air.—R. B.'

[No. 8. *Roslin Castle.*

'Twas in that season of the Year
When all things gay and sweet appear;
That Colin with the morning ray,
Arose and sung his rural lay, &c.]

'These beautiful verses were the production of a Richard Hewit, a young man that Dr. Blacklock, to whom I am indebted for the anecdote, kept for some years as an amanuensis. I do not know who is the author of the 2nd song to the tune. Tytler, in his amusing history of Scots music, gives the air to Oswald; but in Oswald's own collection of Scots tunes, where he affixes an asterisk to those he himself composed, Oswald does not make the least claim to the tune.—R. B.'

[No. 9. *'Saw ye Johnnie cummin'?' quo' she,*
'Saw ye Johnnie cummin'?
O saw ye Johnnie cummin'?' quo' she;
'Saw ye Johnnie cummin'?

Wi' his blue bonnet on his head,
And his doggie runnin'?' quo' she;
'And his doggie runnin'?' &c.]

'This song for genuine humor in the verses, and lively originality in the air, is unparalleled. I take it to be very old.—R. B.'

[No. 11.

Saw ye nae my Peggy, Saw ye nae my Peggy,
Saw ye nae my Peggy, Coming o'er the lea:
Sure a finer creature, Ne'er was form'd by Nature;
So compleat each feature, So divine is she, &c.]

'This charming song is much older, and indeed superior, to Ramsay's verses, *The Toast*, as he calls them. There is another set of the words much older still, and which I take to be the original one, but though it has a very great deal of merit it is not quite ladies' reading.—R. B.'

[No. 13. *The flowers of Edinburgh.*

My love was once a bonny lad,
He was the flower of all his kin;
The absence of his bonny face
Has rent my tender heart in twain, &c.]

'This song is one of the many effusions of Scots jacobitism. The title, *Flowers of Edinr.*, has no manner of connection with the present verses, so I suspect there has been an older set of words, of which the title is all that remains.

'By the bye, it is singular enough that the Scotish

Muses were all Jacobites. I have paid more attention to every description of Scots songs than perhaps any body living has done, and I do not recollect one single stanza, or even the title of the most trifling Scots air, which has the least panegyrical reference to the families of Nassau or Brunswick; while there are hundreds satirizing them. This may be thought no panegyric on the Scots Poets, but I mean it as such. For myself, I would always take it as a compliment to have it said, that my heart ran before my head. And surely the gallant though unfortunate house of Stewart, the kings of our fathers for so many heroic ages, is a theme much more interesting than an obscure beef-witted insolent race of foreigners whom a conjuncture of circumstances kickt up into power and consequence.'

[No. 14. *Jamie Gay.*

As Jamie Gay gang'd blyth his way
Along the banks of Tweed
A bonny lass as ever was
Came tripping o'er the mead, &c.]

'Jamie Gay is another and a tolerable Anglo-Scotish piece.—R. B.'

[No. 15. *My dear Jockey.*

My laddie is gane far away o'er the plain
While in sorrow behind I am forc'd to remain,
Tho' blue bells and violets the hedges adorn
Tho' trees are in blossom, and sweet blows the thorn, &c.]

'Another Anglo-Scotish production.'

[No. 16. *Fy! gar rub her o'er wi' strae.*

And gin ye meet a bonny lassie
Gie her a kiss and let her gae;
But if ye meet a dirty hussy,
Fy! gar rub her o'er wi' strae, &c.]

'The first four lines of this song evidently have belonged to a set of words much older than Ramsay's. As music is the language of nature: and poetry, particularly songs, are always less or more localised (if I may be allowed the verb) by some of the modifications of time and place, this is the reason why so many of our Scots airs have outlived their original, and perhaps many subsequent sets of verses: except a single name, or phrase, or sometimes one or two lines, simply to distinguish the tunes by.'

[No. 17. *The lass of Livingston.*

Pain'd with her slighting Jamie's love
Bell dropt a tear—Bell dropt a tear;
The gods descended from above
Well pleas'd to hear, Well pleas'd to hear; &c.]

'The original set of verses to this tune is still extant, and have a very great deal of poetic merit but are not quite ladies' reading.'

[No. 18. *The last time I came o'er the moor*
I left my love behind me;
Ye pow'rs! what pain do I endure
When soft ideas mind me! &c.]

'Ramsay found the first line of this song, which had been preserved as the title of the charming air, and

then composed the rest of the verses to suit that line. This has always a finer effect than composing English words, or words with an idea foreign to the spirit of the old title. Where old titles of songs convey any idea at all, it will generally be found to be quite in the spirit of the air.'

[No. 19. *The happy marriage.*

How blest has my time been! what joys have I known
Since wedlock's soft bondage made Jessy my own;
So joyful my heart is, so easy my chain,
That freedom is tasteless, and roving a pain, &c.]

'Another, but very pretty, Anglo-Scotish piece.'

[No. 20. *The lass of Peaty's mill,*
So bonny, blyth, and gay,
In spite of all my skill,
Hath stole my heart away, &c.]

'In Sinclair's *Statistical Account of Scotland,* this song is localised (a verb I must use for want of another to express my idea) somewhere in the North of Scotland, and likewise is claimed by Ayrshire. The following anecdote I had from the present Sir Will^m^ Cunningham of Robertland, who had it from the last John Earl of Loudon. The then Earl of Loudon and father to Earl John before mentioned, had Ramsay at Loudon, and one day walking together by the Banks of Irvine water, near New-Mills, at a place yet called Patie's Mill, they were struck with the appearance of a beautiful country girl. His lordship observed that

she would be a fine theme for a song. Allan lagged behind in returning to Loudon Castle, and at dinner produced this identical song.—Robt. Burns.'

[No. 21. *The Highland laddie.*

The Lawland lads think they are fine;
But O! they're vain and wondrous gawdy!
How much unlike that graceful mien,
And manly looks of my Highland laddie, &c.]

'The first and indeed the most beautiful set of this tune was formerly, and in some places is still known by the name of *As I cam o'er the Cairney Mount*, which is the first line of an excellent, but somewhat licentious song still sung to the tune.'

[No. 23. *The Turnimspike.* Tune: *Clout the Caldron.*

Hersell be Highland shentlemen,
Be auld as Pothwell brig, man;
And mony alterations seen
Amang te Lawland whig, man, &c.]

'There [is] a stanza of this excellent song for local humour, omitted in this set, where I have placed the asterisms[1]:—

They tak the horse then by te head,
And dere tey mâk her stan', man;
Me tell tem, me hae seen te day,
Tey no had sic comman', man.'

[1] Between the ninth and tenth stanzas.

[No. 25. *Auld lang syne* (Ramsay's verses).

Should auld acquaintance be forgot?
Tho' they return with scars,
These are the noble hero's lot
Obtain'd in glorious wars, &c.]

'The original and by much the best set of the words of this song is as follows:—

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And days o' lang syne?

CHORUS. *And for auld lang syne, my jo,*
For auld lang syne,
We'll tak a cup o' kindness yet,
For auld lang syne.

And surely ye'll be your pint-stowp!
And surely I'll be mine!
And we'll tak a cup o' kindness yet,
For auld lang syne.
And for, &c.

We twa hae run about the braes,
And pu'd the gowans fine;
But we've wander'd mony a weary foot
Sin auld lang syne.
And for, &c.

We twa hae paidl'd i' the burn,
Frae mornin' sun till dine;
But seas between us braid hae roar'd
Sin auld lang syne.
And for, &c.

And there's a hand my trusty fiere!
And gie's a hand o' thine!
And we'll tak a right gude-willy waught,
For auld lang syne.
And for, &c.'[1]

[No. 27. *The gentle swain.* Tune: *Johnny's gray breeks.*

Now smiling spring again appears
With all the beauties of her train;
Love soon of her arrival hears
And flies to wound the gentle swain, &c.]

'To sing such a beautiful air to such damned verses, is downright sodomy of Common Sense! The Scots verses indeed are tolerable.'

[No. 28. *He stole my tender heart away.*

The fields were green, the hills were gay,
And birds were singing on each spray,
When Colin met me in the grove
And told me tender tales of love, &c.]

'This is an Anglo-Scotish production but by no means a bad one.'

[No. 32. *Fairest of the fair.*

O Nannie, wilt thou gang wi' me,
Nor sigh to leave the flaunting town;
Can silent glens have charms for thee,
The lowly cot, and russet gown? &c.]

[1] On the blank leaf at the end of the volume Riddell has written the following Note: 'In the third part of James Watson's *Scots Poems* printed at Edin[r] in 1711 is a set of words different, to the tune of *Auld lang syne.*'

'It is too barefaced to take Dr. Piercy's charming song, and by the means of transposing a few English words into Scots, to offer to pass it for a Scots song.—I was not acquainted with the editor untill the 1st volume was nearly finished, else, had I known in time, I would have prevented such an impudent absurdity.'

[No. 33. *The blathrie o't.*

When I think on this warld's pelf,
And the little wee share I have o't to myself,
And how the lass that wants it is by the lads forgot,
May the shame fa' the gear and the blathrie o't, &c.]

'The following is a set of this Song which was the earliest song I remember to have got by heart. When a child, an old woman sung it to me, and I pickt it up, every word, at first hearing.

O, Willie weel I mind, I lent you my hand
To sing you a song which you did me command;
But my memory's so bad, I had almost forgot
That you called it the gear and the blathrie o't.

I'll not sing about confusion, delusion, or pride,
I'll sing about a laddie was for a virtuous bride:
For virtue is an ornament that time will never rot,
And preferable to gear and the blathrie o't.

Tho' my lassie hae nae scarlets or silks to put on,
We envy not the greatest that sits upon the throne;
I wad rather hae my lassie, tho' she cam in her smock,
Than a princess wi' the gear and the blathrie o't.

Tho' we hae nae horses or minzie at command,
We will toil on our foot, and we'll work wi' our hand;

And when wearied without rest, we'll find it sweet in
any spot,
And we'll value not the gear and the blathrie o't.

If we hae ony babies, we'll count them as lent;
Hae we less, hae we mair, we will ay be content;
For they say they hae mair pleasure that wins but a
groat
Than the miser wi' his gear and the blathrie o't.

I'll not meddle wi' th' affairs o' the kirk or the queen,
They're nae matters for a sang, let them sink, let them
swim,
On your kirk I'll near encroach, but I'll hald it still
remote,
Sae tak this for the gear and the blathrie o't.'

[No. 34. *Lucky Nancy.* Tune: *Dainty Davie.*

While fops in saft Italian verse
Ilk fair ane's een and breast rehearse,
While sangs abound and sense is scarce
These lines I have indited, &c.]

'The original verses of Dainty Davie and the anecdote which gave rise to them, are still extant, and were their delicacy equal to their wit and humour, they would merit a place in any collection.'

[No. 35. *May-Eve, or Kate of Aberdeen.*

The silver moon's enamour'd beams
Steal softly through the night,
To wanton in the winding streams,
And kiss reflected light, &c.]

'*Kate of Aberdeen*, is, I believe, the work of poor Cunningham the player; of whom the following anecdote, though told before, deserves a recital. A fat dignitary of the Church coming past Cunningham one Sunday as the poor poet was busy plying a fishing-rod in some stream near Durham, his native country, his reverence reprimanded Cunningham very severely for such an occupation on such a day. The poor poet, with that inoffensive gentleness of manners which was his peculiar characteristic, replied, that he hoped God and his reverence would forgive his seeming profanity of that sacred day, "as he had no dinner to eat, but what lay in the bottom of that pool." This, Mr. Woods, the player who knew Cunningham well, and esteemed him much, assured me was true. R. B.'

[No. 36. *Tweed Side.*

What beauties does Flora disclose!
How sweet are her smiles upon Tweed;
Yet Mary's still sweeter than those,
Both Nature and fancy exceed, &c.]

'In Ramsay's *Tea-Table Miscellany*, he tells us that about thirty of the songs in that publication were the works of some young gentlemen of his acquaintance; which songs are marked with the letters D. C., &c. Old Mr. Tytler of Woodhouselee, the worthy and able defender of the beauteous Queen of Scots, told me that the songs marked C. in the *Tea-Table* were the composition of a Mr. Crawford, of the house of Áchnames, who was afterwards unfortunately drowned coming from France. As Tytler was most intimately acquainted with Allan Ramsay, I think the anecdote may be depended on.

Of consequence, the beautiful song of *Tweed-side* is Mr. Crawford's, and indeed does great honour to his poetical talents. He was a Robert Crawford; the Mary he celebrates, was a Mary Stewart, of the Castle-milk family, afterwards married to a Mr. John Ritchie.'[1]

[No. 37. *Mary's dream.*

The moon had climb'd the highest hill
Which rises o'er the source of Dee,
And from the eastern summit shed
Her silver light on tow'r and tree, &c.]

[2] 'The Poet was a Mr. Alexander Lowe, who likewise wrote another beautiful song, called *Pompey's Ghost.* I have seen a poetic epistle from him in North America, where he now is, or lately was, to a lady in Scotland. By the strain of the verses, it appeared that they alluded to some love disappointment.'

[No. 40. *The Maid that tends the goats.* By Mr. Dudgeon.

Up amang yon cliffy rocks,
Sweetly rings the rising echo,
To the maid that tends the goats,
Lilting o'er her native notes, &c.]

'This Dudgeon is a respectable farmer's son in Berwickshire.'

[1] The rest in the *Reliques* is not in the MSS.

[2] This note in Cromek's *Reliques,* 1808, is preceded by what follows in another hand. 'The Mary here alluded to is generally supposed to be Miss Mary Macghie, daughter to the Laird of Airds in Galloway.'

[No. 41. *I wish my love were in a mire.*

Blest as th' immortal gods is he,
The Youth who fondly sits by thee,
And hears and sees thee all the while
So softly speak, and sweetly smile, &c.]

'I never heard more of the old words of this old song than the title.'

[No. 43. *Allan Water.*

What numbers shall the muse repeat!
What praise be formed to praise my Annie!
On her ten thousand graces wait
Each swain admires and owns she's bonny, &c.]

'This Allan Water, which the composer of the music has honoured with the name of the air, I have been told is Allan Water, in Strathallan.'

[No. 44. *There's nae luck about the house.*

And are ye sure the news is true?
And are ye sure he's weel?
Is this a time to tawk of wark?
Mak haste! set by your wheel! &c.]

'This is one of the most beautiful songs in the Scots, or any other language. The two lines:—

"And will I see his face again!
And will I hear him speak?"

as well as the two preceding ones, are unequalled almost by anything I ever heard or read: and the lines,

"The present moment is our ain
The neist we never saw"

are worthy of the first poet. It is long posterior to Ramsay's days. About the year 1771 or '72, it came first on the streets as a ballad; and I suppose the composition of the song was not much anterior to that period.'

[No. 45. *Tarry woo'.*

Tarry woo' O, tarry woo'; Tarry woo' is ill to spin;
Card it well, O Card it well, Card it well ere ye begin.
When 'tis carded, row'd and spun, Then the work is haflens done;
But when woven, drest and clean, It may be cleading for a queen, &c.]

'This is a very pretty song; but I fancy that the first half stanza, as well as the tune itself, are much older than the rest of the words.'

[No. 46. *The maid in Bedlam.*

One morning very early, one morning in Spring,
I heard a maid in Bedlam, who mournfully did sing, &c.

To the foregoing tune

As down on Banna's Banks I stray'd one evening in May
The little birds, in blythest notes, made vocal ev'ry Spray,
&c.]

'The song of *Gramachree* was composed by a Mr. Poe, a counsellor at law in Dublin. This anecdote I had from a gentleman who knew the lady, the "Molly" that is the subject of the song, and to whom Mr. Poe sent the first manuscript of his most beautiful verses. I do

not remember any single line that has more true pathos than:

"How can she break that honest heart, that wears her
in its core"

but as the song is Irish, it had nothing to do in this collection.'

[No. 47. *The Collier's bonny lassie.*

The collier has a daughter, and O! she's wonder bonny!
A laird he was that sought her, rich baith in lands and money, &c.]

'The first half stanza is much older than the days of Ramsay. The old words began thus:—

The Collier has a dochter, and, O, she 's wonder bony!
A laird he was that sought her, rich baith in lands and
money.
She wadna hae a laird, nor wad she be a lady;
But she wad hae a collier, the color o' her daddie.'

[No. 49. *My ain kind deary, O.*

Will ye gang o'er the lee-rigg, my ain kind deary O!
And cuddle there sae kindly wi' me, my kind deary O! &c.]

'The old words of this song are omitted here, though much more beautiful than these inserted; which were mostly composed by poor Ferguson, in one of his merry humors. The old words began thus:—

I'll rowe thee o'er the lea-rig,
My ain kind dearie, O,
I'll rowe o'er the lea-rig,
My ain kind dearie, O,

Altho' the night were ne'er sae wat,
And I were ne'er sae weary, O,
I'll rowe thee o'er the lea-rig,
My ain kind dearie, O.'

[No. 51. *Blink o'er the burn, sweet Bettie.*

Leave kindred and friends, sweet Betty,
Leave kindred and friends for me!
Assur'd thy servant is steady
To love, to honour, and thee, &c.]

'The old words, all that I remember:—

Blink over the burn sweet Betty,
It is a cauld winter night;
It rains, it hails, it thunders,
The moon she gies nae light:
It's a' for the sake o' sweet Betty,
That ever I tint my way;
Sweet, let me lie beyond thee
Until it be break o' day.

O, Betty will bake my bread,
And Betty will brew my ale
And Betty will be my love,
When I come over the dale:
Blink over the burn, sweet Betty,
Blink over the burn to me,
And while I hae life dear lassie,
My ain sweet Betty thou's be.'

[No. 59. *Sae merry as we twa hae been.*

A lass that was laden'd with care,
Sat heavily under yon thorn,

I listen'd awhile for to hear
When thus she began for to mourn, &c.]

'This song is beautiful. The chorus in particular is truly pathetic. I never could learn anything of its author.'

[No. 68. *The bonny brucket lassie*
She's blue beneath the een;
She was the fairest lassie
That danc'd on the green, &c.]

'The two first lines of this song are all of it that is old. The rest was done by a Mr. Tytler, commonly known by the appellation of Balloon Tytler, from his projecting a balloon. He was bred a printer, I believe, and composed a great part of the Encyclopedia Britannica at half a guinea a week.'

[No. 69. *The Broom of Cowdenknows.*

When summer comes the swains on Tweed
Sing their successful loves,
Around the ewes and lambkins feed,
And music fills the groves, &c.]

'This song is the composition of Mr. Crawford mentioned at [No. 36.']

[No. 75. *The banks of Forth.*

Ye sylvan pow'rs that rule the plain,
Where sweetly winding Fortha glides,
Conduct me to these banks again,
Since there my charming Mary bides, &c.]

'This air is Oswald's.'

[No. 80. *The bush aboon Traquair.*

Hear me, ye nymphs, and every swain,
I'll tell how Peggy grieves me;
Tho' thus I languish, and complain,
Alas! she ne'er believes me, &c.]

'This, another beautiful song of Mr. Crawford's composition. In the neighbourhood of Traquair, tradition still shews the old "bush"; which, when I saw it in the year '87, was composed of eight or nine ragged birches. The Earl of Traquair has planted a clump of trees near by, which he calls *The new bush.*'[1]

[No. 82. *My deary, if thou die.*

Love never more shall give me pain,
My fancy's fixed on thee,
Nor ever maid my heart shall gain,
My Peggy, if thou die, &c.]

'Another beautiful song of Crawford's.'

[No. 83. *She rose and let me in.*

The night her silent sable wore,
And gloomy were the skies,
Of glitt'ring stars appear'd no more
Than those in Nelly's eyes, &c.]

'The old set of this Song, which is still to be found in printed collections, is much prettier than this; but somebody, I believe it was Ramsay, took it into his

[1] After Burns, Riddell has written :—'At this place, says tradition, a son of Murray of Philliphaugh was wont to meet a daughter of Stewart of Traquair. Lest this subject of ancient song should be lost the late Lord Traquair caused plant a clump of firs on or near the poetic spot.'

head to clear it of some seeming indelicacies, and made it at once more chaste and more dull.'

[No. 85. *Go to the Ew-bughts, Marion.*

Will ye go to the Ew-Bughts, Marion,
And wear in the sheep wi' me?
The sun shines sweet, my Marion,
But nae half sae sweet as thee, &c.]

'I am not sure if this old and charming air be of the South, as is commonly said, or of the North of Scotland. There is a song apparently as ancient as *Ewe-bughts Marion,* which sings to the same tune, and is evidently of the North. It begins thus:—

The lord o' Gordon had three dochters,
Mary, Marget, and Jean,
They wad na stay at bonie Castle Gordon
But awa to Aberdeen.'

[No. 86. *Lewis Gordon.*

Oh! send Lewis Gordon hame,
And the lad I winna name;
Tho' his back be at the wa'
Here's to him that's far awa', &c.]

'This air is a proof how one of our Scots tunes comes to be composed out of another. I have one of the earliest copies of the song, and it has prefixed

Tune of Tarry Woo.

Of which tune, a different set has insensibly varied into a different air. To a Scots critic, the pathos of the line "Tho' his back be at the wa'" must be very striking. It needs not a Jacobite prejudice to be affected with this song.'

[No. 89. *Oh ono Chrio.*

Oh! was not I a weary wight!
Oh ono chri O! Oh ono chri O!
Maid, wife, and widow in one night,
Oh! onochri onochri O! &c.]

'Dr. Blacklock informed me that this song was composed on the infamous massacre of Glencoe.'[1]

[No. 91. *I'll never leave thee.*

One day I heard Mary say,
How shall I leave thee!
Stay, dearest Adonis, stay,
Why wilt thou grieve me? &c.]

'This is another of Crawford's songs, but I do not think in his happiest manner. What an absurdity to join such names as Adonis and Mary together!'

[No. 93. *Corn riggs.*

My Patie is a lover gay,
His mind is never muddy,
His breath is sweeter than new hay,
His face is fair and ruddy, &c.]

'There must have been an old song under this title, the chorus of it is all that remains:—

O corn rigs and rye rigs,
O corn rigs is bonie;
Whare e'er ye meet a bonie lass,
Preen up her apron, Johnie.'

[1] The rest of the leaf has been cut out, except two words, 'Every friend,' which some other than Burns has written.

[No. 96. *The mucking of Geordie's byar.*

As I went over yon meadow
And carelessly passed along
I listen'd with pleasure to Jenny,
While mournfully singing this song:
The mucking of Geordie's byar, &c.]

'The chorus of this song is old; the rest is the work of Balloon Tytler mentioned [No. 68].'

[No. 97. *Bide ye yet.*

Gin I had a wee house, and a canty wee fire,
A bonny wee wifie to praise and admire,
A bonny wee yardy aside a wee burn:
Farewell to the bodies that yammer and mourn, &c.]

'There is a beautiful song to this tune beginning:—

"Alas! my son, you little know"

which is the composition of a Miss Jenny Graham of Dumfries.'

Volume II

[No. 102. *Tranent-muir.*

The Chevalier being void of fear,
Did march up Brislie brae, man,
And thro' Tranent, e'er he did stent
As fast as he could gae, man, &c.]

'The preceding song "Tranent-muir," was composed by a Mr. Skirvan, a very worthy respectable farmer near Haddington. I have heard the anecdote often, that Lieut. Smith, whom he mentions in the ninth stanza, came to Haddington after the publication of the

song, and sent a challenge to Skirvan to meet him at Haddington, and answer for the unworthy manner in which he had noticed him in his song.—"Gang awa back," said the honest farmer, "and tell Mr. Smith that I hae na leisure to come to Haddington; but tell him to come here, and I'll tak a look o' him, and if I think I'm fit to fecht him, I'll fecht him; and if no—I'll do as he did—I'll rin awa."'

[No. 103. *To the weaver's gin ye go.*

My heart was ance as blythe and free
As simmer days were lang,
But a bonie, westlin weaver lad
Has gart me change my sang, &c.]

'The chorus of this song is old, the rest of it is mine. Here, once for all, let me apologise for many silly compositions of mine in this work. Many beautiful airs wanted words; in the hurry of other avocations, if I could string a parcel of rhymes together any thing near tolerable, I was fain to let them pass. He must be an excellent poet indeed, whose every performance is excellent. R. B.'

[No. 104. *Strephon and Lydia.* Tune: *The Gordon's has the guiding o't.*

All lovely on the sultry beach
Expiring Strephon lay,
No hand the cordial draught to reach,
Nor chear the gloomy way, &c.]

'The following account of this song I had from Dr. Blacklock. The Strephon and Lydia mentioned in the song were perhaps the loveliest couple of their

time. The gentleman was commonly known by the name of Beau Gibson. The lady was the "gentle Jean" celebrated somewhere in Mr. Hamilton of Bangour's poems. Having frequently met at public places, they had formed a reciprocal attachment, which their friends thought dangerous, as their resources were by no means adequate to their tastes and habits of life. To elude the bad consequences of such a connexion, Strephon was sent abroad with a commission, and perished in Admiral Vernon's expedition to Carthagena. The author of the song was William Wallace Esq. of Cairnhill, in Ayrshire.'

[No. 107. *I'm o'er young to marry yet.*

I am my mammy's ae bairn,
Wi' unco folk I weary, Sir,
And lying in a man's bed
I'm fley'd it mak me irie, Sir, &c.]

'The chorus of this song is old—the rest of it, such as it is, is mine.'

[No. 111. *My jo, Janet.*

O sweet Sir, for your courtesie,
When ye come by the Bass, then
For the love ye bear to me,
Buy me a keeking-glass, then, &c.]

'Johnson, the publisher, with a foolish delicacy, refused to insert the last stanza of this humorous ballad:—

My spinnin-wheel is auld and stiff
The rock it winna stan', Sir,

To keep the temper-pin in tiff,
Employs right aft my han', Sir
Mak the best o't that ye can
Janet, Janet;
But like it never wale a man
My jo, Janet.'[1]

[No. 113. *The birks of Aberfeldy.* Tune: *Birks of Abergeldie.*

Bonny lassie, will ye go, will ye go, will ye go,
Bonny lassie, will ye go to the birks of Aberfeldy, &c.]

'I composed these stanzas standing under the falls of Aberfeldy, at, or near, Moness.'

[No. 120. *Fife and a' the lands about it.*

Allan by his grief excited,
Long the victim of despair;
Thus deplored his passion slighted,
Thus address'd the scornful fair, &c.]

'This song is Dr. Blacklock's. He, as well as I, often gave Johnson verses, trifling enough perhaps, but they served as a vehicle to the music.'

[No. 121. *Were na my heart light I wad die.*

There was ance a May, and she loe'd na men;
She biggit her bonny bow'r down in yon glen;
But now she cries dool and a well-a-day!
Come down the green gate, and come here away, &c.]

[1] Added by Riddell:—'French the fiddler played me a set of variations to this tune, composed by Mr. Dalrymple of Orangefield, which I liked much.—R. R.'

'Lord Hailes, in the notes to his collection of Ancient Scots poems, says that this song was the composition of a Lady Grissel Baillie, daughter of the first Earl of Marchmont, and wife of George Baillie of Jerviswood.'

[No. 126. *The Young Man's dream.*

One night I dream'd I lay most easy,
By a murmuring river's side,
Where lovely banks were spread with daisies,
And the streams did smoothly glide, &c.]

'This song is the composition of Balloon Tytler.'

[No. 132. *Strathallan's Lament.*

Thickest night, surround my dwelling!
Howling tempests, o'er me rave!
Turbid torrents, wintry swelling,
Roaring by my lonely cave, &c.]

'This air is the composition of one of the worthiest and best hearted men living—Allan Masterton, schoolmaster in Edin^r^. As he and I were both sprouts of Jacobitism, we agreed to dedicate the words and air to that cause.

To tell the matter of fact, except when my passions were heated by some accidental cause, my Jacobitism was merely by way of, *Vive la bagatelle.*'

[No. 133^2^. *What words, dear Nancy, will prevail.*
What tender accents move thee!
How shall I speak the soft detail,
And shew how much I love thee! &c.]

'This song by Blacklock.'

[No. 140. *Up in the morning early.*

Cauld blaws the wind frae east to west,
The drift is driving sairly,
Sae loud and shill's I hear the blast,
I'm sure its winter fairly, &c.]

'The chorus of this is old; the two stanzas are mine.'

[No. 141. *The tears of Scotland.*

Mourn, hapless Caledonia, mourn,
Thy banish'd peace, thy laurels torn!
Thy sons, for valour long renown'd,
Lie slaughter'd on their native ground, &c.]

'Dr. Blacklock told me that Smollet, who was at bottom a great Jacobite, composed these beautiful and pathetic verses on the infamous depredations of the Duke of Cumberland after the battle of Culloden.'[1]

[No. 146.

I dream'd I lay where flow'rs were springing,
Gaily in the sunny beam;
List'ning to the wild birds singing
By a falling, chrystal stream, &c.]

'These two stanzas I composed when I was seventeen, and are among the eldest of my printed pieces.'

[1] Riddell continues the subject on the reverse page as follows:—'The Tears of Scotland [tune] was composed by Mr. Oswald. It was intended as Lamentations for the Civil Wars in Scotland in the year 1745 and the cruelties exercised in the Highlands by the victorious army in 1746. The excesses that were then committed tarnished the glory of William Duke of Cumberland. But it is time a vail was drawn over that unhappy affair. For many worthy individuals suffered: yet the salutary operations of the British Parliament 1747 are most conspicuous now in 1792.'

[No. 151. Tune: *Gallashiels.*

Ah! the poor shepherd's mournful fate,
When doom'd to love, and doom'd to languish,
To bear the scornful fair one's hate,
Nor dare disclose his anguish! &c.]

'The old title "Sour plums o' Gallashiels" probably saw the beginning of a song to this air, which is now lost.'[1]

[No. 157. *The banks of the Devon.* Tune: *Bhannerach dhon na chri.*

How pleasant the banks of the clear-winding Devon,
With green-spreading bushes and flow'rs blooming fair!
But the bonniest flow'r on the banks of the Devon
Was once a sweet bud on the braes of the Ayr, &c.]

'These verses were composed on a charming girl, a Miss Charlotte Hamilton, who is now married to Jas McKitrick Adair, Esquire, Physician. She is sister to my worthy friend Gavin Hamilton, of Mauchline; and was born on the banks of Ayr, but was, at the time I wrote those lines, residing at Herveyston, in Clackmannan Shire, on the romantic banks of the little river Devon. I first heard the air from a lady in Inverness, and got the notes taken down for this work.'

[No. 158. *Waly, waly.*

O waly, waly, up yon bank,
And waly, waly down yon brae,

[1] Preceding which, Riddell has written: 'The tune of Gallashiels was composed about the beginning of the present century by the Laird of Gallashiel's piper.'

And waly by yon river side,
Where I and my love wont to gae, &c.]

'In the west country I have heard a different edition of the 2nd Stanza. Instead of the four lines beginning with "When cockle shells" &c.; the other way ran thus:—

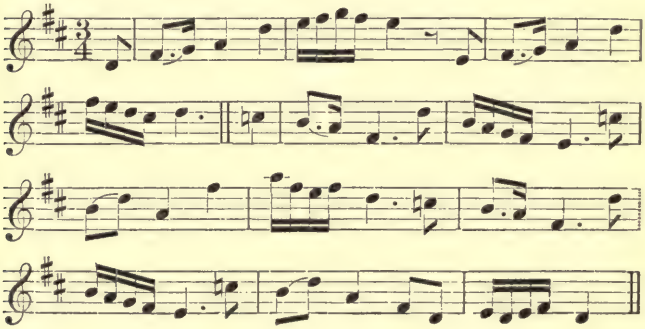
O, wherefore need I busk my head,
Or wherefore need I kame my hair
Sin my fause luve has me forsook,
And says he'll never luve me mair.'[1]

[No. 160. *Duncan Gray.*

Weary fa you, Duncan Gray, Ha, ha the girdin o't
Wae gae by you, Duncan Gray, ha! ha the girdin o't, &c.]

'Dr. Blacklock informed me that he had often heard the tradition that this air was composed by a carman in Glasgow.'

[1] After which Riddell copies the music of *Waly, Waly* as 'altered by Glenriddell' [i.e. himself]. A ground bass is below the following, in the MS.:—



[No. 161.

Dumbarton's drums beat bonny, O!
When they mind me of my dear Johnny O!
How happy am I when my soldier is by,
While he kisses and blesses his Annie, O, &c.]

'This is the last of the West Highland airs; and from it, over the whole tract of country to the confines of Tweedside, there is hardly a tune or song that one can say has taken its origin from any place or transaction in that part of Scotland. The oldest Ayr Shire reel is *Stewarton lasses,* which was made by the father of the present Sir Walter Montgomery Cunningham, alias Lord Lyle; since which period there has indeed been local music in that country in great plenty. *Johnnie Faa* is the only old song which I could ever trace as belonging to the extensive county of Ayr.'

[No. 162. *Cauld kail in Aberdeen.*

There's cauld kail in Aberdeen,
And castocks in Stra'bogie;
Gin I hae but a bonny lass,
Ye're welcome to your cogie, &c.]

'This song is by the Duke of Gordon. The old verses are:—

There's cauld kail in Aberdeen,
And castocks in Strathbogie;
When ilka lad maun hae his lass,
Then fye, gie me my coggie.

Chorus: *My Coggie, Sirs, my coggie, Sirs,*
I canna want my coggie;
I wadna gie my three-girr'd cap
For e'er a quine on Bogie.

There's Johnie Smith has got a wife
That scrimps him o' his coggie,
If she were mine, upon my life
I wad douk her in a bogie.
My coggie, Sirs, &c.'

[No. 163. *For lake of gold she's left me, O!*
And of all that's dear bereft me, O!
She me forsook, for a great Duke,
And to endless care has left me, O!]

'The country girls in Ayr Shire instead of the line:—"She me forsook for a great Duke"; say "For Athol's Duke she's me forsook", which I take to be the original reading.'[1]

[No. 166. Tune: *Here's a health to my true love,* &c.

To me what are riches encumb'red with care?
To me what is pomp's insignificant glare?
No minion of fortune, no pageant of state,
Shall ever induce me to envy his fate, &c.]

'This song is Dr. Blacklock's. He told me that tradition gives the air to our James 4th of Scotland.'

[1] Riddell precedes this note with the following:—'This tune was composed by the late Dr. Austin, physician at Edinburgh. He had courted a lady to whom he was shortly to have been married; but the Duke of Athole having seen her, became so much in love with her, that he made proposals of marriage which was (sic) accepted of and she jilted the Dr, who cut to the heart sung this plaintive ballad.'

[No. 170. *Hey tutti taiti.*

Landlady, count the lawin,
The day is near the dawin;
Ye're a' blind drunk, boys,
And I'm but jolly fou, &c.]

'I have met the tradition universally over Scotland, and particularly about Stirling, in the neighbourhood of the scene, that this air was *Robert Bruce's* march at the battle of *Bannockburn.*'

[No. 173. Tune: *McGrigor of Roro's lament.*

Raving winds around her blowing,
Yellow leaves the woodlands strowing
By a river hoarsely roaring,
Isabella stray'd deploring, &c.]

'I composed these verses on Miss Isabella McLeod of Raza, alluding to her feelings on the death of her sister, and the still more melancholy death of her sister's husband, the late Earl of Loudon, who shot himself out of sheer heart-break at some mortifications he suffered, owing to the deranged state of his finances.'

[No. 174. Tune: *14th of October.*

Ye Gods! was Strephon's picture blest,
With the fair heav'n of Chloe's breast!
Move softer, thou fond flutt'ring heart,
Oh gently throb,—too fierce thou art, &c.]

'The title of this air shews that it alludes to the famous King Crispian, the patron of the honorable

Corporation of Shoemakers. Saint Crispian's day falls on the fourteenth of October, old style, as the old proverb tells:—

'On the fourteenth of October
Was ne'er a sutor sober!'

[No. 176. Tune: *Miss Hamilton's delight.*

Since robb'd of all that charm'd my view,
Of all my soul e'er fancied fair,
Ye smiling native scenes, adieu,
With each delightful object there, &c.]

'The old name of this air is, "The blossom o' the raspberry." The song is Dr Blacklock's.'

[No. 178. *Young Damon.* Tune: *Highland lamentation.*

Amidst a rosy bank of flowers,
Young Damon mourn'd his forlorn fate,
In sighs he spent his languid hours
And breath'd his woes in lonely state, &c.]

'This air is by Oswald.'

[No. 179. Tune: *Druimion dubh.*

Musing on the roaring ocean,
Which divides my love and me;
Wearying Heav'n in warm devotion,
For his weal where'er he be, &c.]

'I composed these verses out of compliment to a Mrs McLachlan, whose husband is an officer in the East-Indies.'

[No. 180. *Blythe was she.*

Blythe, blythe and merry was she,
Blythe was she but and ben:
Blythe by the banks of Earn,
And blythe in Glenturit glen, &c.]

'I composed these verses while I stayed at Ochtertyre with Sir W^m^ Murray. The lady, who was also at Ochtertyre at the same time, was the well-known toast, Miss Euphemia Murray of Lentrose, who was called, and very justly, *The Flower of Strathmore.*'

[No. 181. *Johnny Faa, or the Gypsie Laddie.*

The gypsies came to our Lord's yett,
And vow but they sang sweetly;
They sang sae sweet, and sae compleat,
That down came the fair lady, &c.]

'The people in Ayrshire begin this song:—

The gypsies cam to my Lord Cassili's yet.

They have a great many more stanzas in this song than I ever yet saw in any printed copy. The Castle is still remaining at Maybole where his lordship shut up his wayward spouse and kept her for life.'

[No. 182. *To daunton me.*

The blude red rose at Yule may blaw,
The simmer lillies bloom in snaw,
The frost may freeze the deepest sea,
But an auld man shall never daunton me, &c.]

'The two following old stanzas to this tune have some merit:—

To daunton me, to daunton me,
O ken ye what it is that'll daunton me?

There's eighty eight and eighty nine,
And a' that I hae borne sinsyne,
There's cess and press and Presbytrie,
I think it will do meikle for to daunton me.

But to wanton me, to wanton me,
O ken ye what it is that wad wanton me—
To see gude corn upon the rigs,
And banishment amang the Whigs,
And right restor'd where right sud be,
I think it wad do meikle for to wanton me.'

[No. 184. *Absence.* A song in the manner of Shenstone.

Ye rivers so limpid and clear,
Who reflect, as in cadence you flow,
All the beauties that vary the year,
All the flow'rs on your margins that grow, &c.]

'This song and air both by Dr Blacklock.'

[No. 185.

I had a horse, and I had nae mair,
I gat him frae my daddy;
My purse was light, and my heart was sair,
But my wit it was fu' ready, &c.]

'This story was founded on fact. A John Hunter, ancestor to a very respectable farming family who live in a place in the parish, I think, of Galston called Barr-mill, was the luckless hero that "had a horse and had nae mair". For some little youthful follies he found it necessary to make a retreat to the West-Highlands where "he fee'd himself to a Highland laird", for

that is the expression on all the oral editions of the song I ever heard. The present Mr Hunter, who told me the anecdote, is great grand-child to our hero.'

[No. 186. By a Lady. Tune: *Banks of Spey.*

Talk not of love, it gives me pain,
For love has been my foe;
He bound me with an iron chain,
And plung'd me deep in woe, &c.]

'This song by Clarinda.'

[No. 188.

Up and warn a' Willie, warn, warn a';
To hear my canty Highland sang,
Relate the thing I saw, Willie, &c.]

'This edition of the song I got from Tom Niel of facetious fame in Edinr. The expression *Up and warn a' Willie* alludes to the *crantara* or warning of a highland clan to arms. Not understanding this, the Lowlanders in the West, and South, say, *Up and waur them a'*, &c.'

[No. 189. *A rosebud by my early walk,*
A-down a corn enclosèd bawk,
Sae gently bent its thorny stalk,
All on a dewy morning, &c.]

'This song I composed on Miss Jeany Cruikshank, only child to my worthy friend Mr Wm Cruikshank, of the High School, Edinr. The air is by a David Sillar, quondam Merchant, and now Schoolmaster in

Irvine. He is the *Davie* to whom I address my printed poetical epistle in the measure of the *Cherry and the Slae*.'

[No. 190. *To a blackbird.* By a Lady. Tune: *Scots Queen.*

Go on, sweet bird, and soothe my care,
Thy tuneful notes will hush despair;
Thy plaintive warblings, void of art,
Thrill sweetly thro' my aching heart, &c.]

'This song by Clarinda.'

[No. 191. *Hooly and fairly.*

O what had I ado for to marry;
My wife she drinks naithing but sack and canary.
I to her friends complain'd right early:
O gin my wife would drink hooly and fairly, &c.]

'It is remark—worthy the song *Hooly and fairly*, in all the old editions of it, is called *The drunken wife o' Galloway*, which localises it to that country.'[1]

[1] Here Riddell gives the verses of a political song of twenty-eight lines on Lord North, written by Robert Sinclair, Advocate, in 1779, which begins:—

Would he tax but the rich folks I should not much care,
But he 's taxèd the poor who have little to spare,
Who toil for their mouthful both late and early;
Oh! that Lord North would tax Hooly and fairly.
Hooly and fairly, &c.

To make the Americans pay for their Tea,
He 's taen snuff and tobacco frae you and frae me;
Which famines the nose of an old canker'd carley;
Oh! that Lord North would tax Hooly and fairly.

[The rest, consisting of five stanzas, but wanting the above second stanza, is in *The Charmer*, Edin. 1782, ii. 341.]

[No. 194. *Rattlin, roarin Willie.*

O! rattlin, roarin Willie, O he held to the fair,
An' for to sell his fiddle, And buy some other ware;
But parting wi' his fiddle, The saut tear blin't his e'e;
And rattlin, roarin Willie, Ye're welcome hame to me, &c.]

'The last stanza of this song is mine and out of compliment to one of the worthiest fellows in the world, Will^m Dunbar, Esq: Writer to the Signet, Edin^r, and Colonel of the Crochallan Corps, a club of wits who took that title at the time of raising the fencible regiments.'

[No. 195. Tune: *N. Gow's lamentation for Abercairney.*

Where braving angry winter's storms
The lofty Ochils rise,
Far in their shade, my Peggy's charms
First blest my wond'ring eyes, &c.]

'This song I composed on one of the most accomplished of women, Miss Peggy Chalmers that was, now M^rs Lewis Hay, of Forbes & Co's bank, Edin^r.'

[No. 196. *Tibbie, I hae seen the day.* Tune: *Invercald's reel.*

O Tibbie, I hae seen the day Ye would na been sae shy;
For laik o' gear ye lightly me, But trowth, I care na by, &c.]

'This song I composed about the age of seventeen.'

[No. 197. *Nancy's ghost.* Tune: *Bonie Kate of Edinburgh.*

Where waving pines salute the skies,
And silver streams meand'ring flow,
Where verdant mountains gently rise,
Thus Sandy sung his tale of woe, &c.]

'This song by Dr Blacklock.'

[No. 198. *Clarinda, mistress of my soul,*
The measur'd time is run! &c.]

'This air is by Schetki in Edinr. The verses are mine.'

Volume III

[No. 201. Tune: *Marquis of Huntly's reel.*

Tune your fiddles, tune them sweetly,
Play the Marquis Reel discreetly,
Here we are a band compleatly
Fitted to be jolly, &c.]

'This song was composed by the Revd John Skinner, nonjurer clergyman at Linshart, near Peterhead. He is likewise the author of *Tullochgorum, Ewie wi' the crooked horn, John o' Badenyond* &c. and what is of still more consequence, he is one of the worthiest of mankind. He is the author of an ecclesiastical *History of Scotland.*

The air is by Mr Marshall butler to the Duke of Gordon; the first composer of strathspeys of the age. I have been told by somebody who had it of Marshall himself, that he took the idea of his three most cele-

brated pieces, The Marquis of Huntley's Reel, His Farewell and Miss Admiral Gordon's Reel, from the old air, The German Lairdie.'

[No. 203. *Gill Morice.*

Gill Morice was an earle's son,
His name it waxed wide,
It was na for his great riches,
Nor yet his mickle pride;
But it was for a lady gay
That lived on Carron side, &c.]

[1] 'In addition to the observations on Gil Moris, I add, that of the songs which Capt. Riddel mentions, *Kenneth* and *Duncan* are juvenile compositions of M[r] M[c]Kenzie the Man of Feeling. M[c]Kenzie's father shewed them in MSS. to D[r] Blacklock, as the productions of his son, from which the D[r] rightly prognosticated that the young poet would make in his more advanced years

[1] The following note by Riddell, which precedes that of Burns in the MS., explains itself:—'This plaintive ballad ought to have been called *Child Maurice*, and not *Gill Morice*. In its present dress it has gained immortal honor from M[r] Home's taking from it the groundwork of his fine tragedy of *Douglas*. But I am of opinion that the present ballad is a modern composition; perhaps not much above the age of the middle of the last century; at least I should be glad to see or hear of a copy of the present words prior to 1650. That it was taken from an old ballad, called *Child Maurice*, now lost, I am inclined to believe, but the present one may be classed with *Hardycanute*, *Kenneth*, *Duncan*, *The Laird of Woodhouslee*, *Lord Livingston*, *Binnorie*, *The Death of Menteith*, and many other modern productions, which have been swallowed by many readers, as antient fragments of old poems. This beautiful plaintive tune was composed by Mr. M[c]Gibbon, the selector of a *Collection of Scots Tunes*.' In Cromek's *Reliques* the above note is marked 'R. R.', presumably intended for Robert Riddell.

a respectable figure in the world of letters. This I had from Blacklock.'

[No. 205. Tune: *Scots recluse.*

When I upon thy bosom lean,
And fondly clasp thee a' my ain,
I glory in the sacred ties
That made us ane, wha ance were twain, &c.]

'This song was the work of a very worthy, facetious old fellow, John Lapraik, late of Dalfram, near Muirkirk; which little property he was obliged to sell in consequence of some connexion as security for some persons concerned in that villanous bubble, THE AYR BANK. He has often told me that he composed this song one day when his wife had been fretting o'er their misfortunes.'

[No. 208. *Jenny was fair and unkind.* Tune: *Scots Jenny.*

When west winds did blow, with a soft gentle breeze,
And sweet blooming verdure did clothe all the trees, &c.]

'This song by Lapraik.'

[No. 209. Tune: *Highlander's Lament.*

My Harry was a gallant gay,
Fu' stately strade he on the plain;
But now he's banished far awa'
I'll never see him back again; &c.]

'The oldest title I ever heard to this air, was *The Highland Watch's farewell to Ireland.* The chorus I pickt up from an old woman in Dunblane; the rest of the song is mine.'

[No. 211. *Leader Haughs and Yarrow.*

The morn was fair, saft was the air,
All nature's sweets were springing,
The buds did bow with silver dew,
Ten thousand birds were singing, &c.]

'There is in several collections, the old song of *Leader haughs and Yarrow.* It seems to have been the work of one of our itinerant minstrels, as he calls himself, at the conclusion of his song "*Minstrel Burn.*"'

[No. 212.

The taylor fell thro' the bed, thimble an' a',
The taylor fell thro' the bed, thimble an' a';
The blankets were thin and the sheets they were sma',
The taylor fell thro' the bed, thimble an' a', &c.]

'This air is the march of the Corporation of Tailors. The 2^{d} and 4th stanzas are mine.'

[No. 215. *Beware o' bonie Ann.*

Ye gallants bright, I red you right
Beware o' bonie Ann;
Her comely face sae fu' o' grace,
Your heart she will trepan, &c.]

'I composed this song out of compliment to Miss Ann Masterton, the daughter of my friend Allan Masterton the author of the air of *Strathallan's Lament,* and two or three others in this work.'

[No. 216. *This is no mine ain house.*

O this is no mine ain house,
I ken by the rigging o't,
Since with my love I've changed vows,
I dinna like the bigging o't, &c.]

'The first half stanza is old, the rest is Ramsay's. The old words are:—

O, this is no my ain house,
My ain house, my ain house;
This is no my ain house,
I ken by the biggin o't.

There 's bread and cheese are my door cheeks,
Are my door-cheeks, are my door-cheeks;
There 's bread and cheese are my door-cheeks
And pan-cakes the riggin o't.

This is no my ain wean,
My ain wean, my ain wean;
This is no my ain wean,
I ken by the greetie o't.

I'll tak the curchie aff my head,
Aff my head, aff my head;
I'll tak the curchie aff my head
And row'd about the feetie o't.

The tune is an old Highland air, called *Shuan truish willighan.*'

[No. 218. *Laddie lie near me.*

Hark! the loud tempest shakes Earth to its center,
How mad were the task on a journey to venture; &c.]

'This song by Blacklock.'

[No. 220. *The gardener wi' his paidle.*

When rosy May comes in wi' flowers,
To deck her gay, green spreading bowers;
Then busy, busy are his hours,
The gard'ner wi' his paidle, &c.]

'This air is the gardiner's march. The title of the song only is old, the rest is mine.'

[No. 228. *The black eagle.*

Hark! Yonder eagle lonely wails,
His faithful bosom grief assails:
Last night I heard him in my dream,
When death and woe were all the theme, &c.]

'This song is by Dr Fordyce, whose merits as a prose writer are well known.'

[No. 229.

Jamie come try me, Jamie come try me,
If thou would win my love, Jamie come try me; &c.]

'This air is Oswald's; the song mine.'

[No. 231. *My bony Mary.*

Go, fetch to me a pint o' wine,
And fill it in a silver tassie;
That I may drink before I go
A service to my bonie lassie, &c.]

'This air is Oswald's; the first half stanza of the song is old, the rest mine.'

[No. 232.

The lazy mist hangs from the brow of the hill,
Concealing the course of the dark winding rill;
How languid the scenes, late so sprightly, appear,
As Autumn to Winter resigns the pale year, &c.]

'This song is mine.'

[No. 234. *Johnie Cope.*

Sir John Cope trode the north right far,
Yet ne'er a rebel he cam naur;
Until he landed at Dunbar
Right early in a morning, &c.]

[1] 'The air was the tune of an old song, of which I have heard some verses, but now only remember the title, which was:—

Will ye go to the coals in the morning.'

[No. 235. *I love my Jean.* Tune: *Miss Admiral Gordon's Strathspey.*

Of a' the airts the wind can blaw,
I dearly like the West,
For there the bony lassie lives,
The lassie I loe best:
There's wildwoods grow, and rivers row,
And mony a hill between;
But day and night my fancy's flight
Is ever wi' my Jean, &c.]

'This air is by Marshall; the song I composed out of compliment to Mrs Burns. N. B. It was during the honeymoon.'

[No. 246.

Cease, cease my dear friend to explore
From whence and how piercing my smart, &c.]

'The Song is by Dr Blacklock; and I believe, but am not quite certain, that the air is his too.'

[1] This note of Burns's is preceded by the following in the handwriting of Riddell: 'This satirical song was composed to commemorate General Cope's defeat at Preston Pans, in 1745, when he marched against the Clanns.'

[No. 247. *Auld Robin Gray.*

When the sheep are in the fauld and the ky at hame,
And a' the warld to sleep are gane,
The waes of my heart fa' in show'rs frae my e'e,
When my gudeman lyes sound by me, &c.]

'This air was formerly called *The bridegroom greets when the sun gangs down.*'

[No. 250. *Tak your auld cloak about ye.*

In winter when the rain rain'd cauld,
And frost and snaw on ilka hill,
And Boreas with his blasts sae bauld,
Was threat'ning a' our ky to kill; &c.]

'A part of this old song according to the English set of it, is quoted in Shakespear.'

[No. 255. Tune: *My love is lost to me.*

O were I on Parnassus' hill,
Or had o' Helicon my fill,
That I might catch poetic skill,
To sing how dear I love thee, &c.]

'This air is Oswald's: the song I made out of compliment to Mrs Burns.'

[No. 257. *The Captive ribband.* Tune: *A galic air.*

Dear Myra, the captive ribband's mine,
'Twas all my faithful love could gain;
And would you ask me to resign,
The sole reward that crowns my pain, &c.]

'This air is called *Robie donna Gorach.*'

[No. 258. Tune: *A galic air.*

There's a youth in this city, it were a great pity
That he from our lasses should wander awa',
For he's bony and braw, weel favour'd with a',
And his hair has a natural buckle and a', &c.]

'This air is claimed by Niel Gow who calls it his lament for his brother. The first half stanza of the song is old; the rest is mine.'

[No. 259. Tune: *Failte na miosg.*

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands a chasing the deer,
A chasing the wild deer, and following the roe,
My heart's in the Highlands, wherever I go, &c.]

'The first half-stanza of this song is old; the rest is mine.'

[No. 260. *John Anderson, my jo, John,*
When we were first acquent;
Your locks were like the raven,
Your bony brow was brent; &c.]

'This song is mine.'[1]

[1] The following notes are by Riddell:—'M^r Tytler in his *Dissertation on the Scottish Music* says: "It is a common tradition that the wits at the time of the Reformation burlesqued and sung as profane ballads several of the hymns used in the Romish Church and performed upon the organ in the Cathedral churches—among them were *John come kiss me now, Kind Robin loe's me* and *John Anderson my joe,* &c. A collection of these pieces was printed at Edinburgh about 1590 by Andro Hart in old Saxon or black letter under the title of "A Compendious book of Godlie Ballads." R. R.'—and at the end of the volume the subject is continued:—'M^r M^cKenzie in his Lives of Scots Writers says: "In the reign of Alexander 2^d the church music in

[No. 264.

Ca' the ewes to the knows,
Ca' them whare the heather grows,
Ca' them whare the burnie rows,
My bonnie dearie.
As I gaed down the water-side, &c.]

'This beautiful song is in the true old Scotch taste, yet I do not know that ever either air or words, were in print before.'

[No. 269. *The bridal o't.* Tune: *Lucy Campbel.*

They say that Jockey'll speed weel o't,
They say that Jockey'll speed weel o't,
For he grows brawer ilka day,
I hope we'll hae a bridal o't, &c.]

'This song is the work of a Mr. Alex[r] Ross, late schoolmaster at Lochlee; and author of a beautiful Scots poem, called *The Fortunate Shepherdess.*'

[No. 275. *Todlen hame.*

When I have a saxpence under my thum,
Then I'll get credit in ilka town:
But ay when I'm poor they bid me gae by;
O! poverty parts good company, &c.]

Scotland was crude and barbarous: M[r] Simon Taylor, a friar of St. Dominic, the greatest master of music in his day, in a few years brought it to great perfection in Scotland. In the reign of James the First, David Steel wrote in verse the life of Robert the Third, in which are (said to be) several things of moment recorded. It was never printed. Andrew Winton a chanon regular, born in the reign of Robert the Second wrote the Chronicle Original of Scotland. Sir James Balfour gave a copy to the Advocates Library, M[r] James Kirkton's copy of this is reckoned the most perfect, particularly anent the female Pope.'

'This is perhaps the first bottle song that ever was composed.'

[No. 276. *The braes o' Ballochmyle.*

The Catrine woods were yellow seen,
The flow'rs decay'd on Catrine lee,
Nae lav'rock sang on hillock green,
But Nature sicken'd on the e'e, &c.]

'This air is the composition of my friend Ailan Masterton, in Edin^r^. I composed the verses on the amiable and excellent family of Whiteford's leaving Ballochmyle, when Sir John's misfortunes had obliged him to sell the estate.'

[No. 277. *The rantin dog, the daddie o't.* Tune: *East nook o' Fife.*

O! wha my babie-clouts will buy,
O! wha will tent me when I cry,
Wha will kiss me where I lie,
The rantin dog, the daddie o't, &c.]

'I composed this song pretty early in life and sent it to a young girl, a very particular acquaintance of mine, who was at that time under a cloud.'

[No. 278. *The shepherd's preference.*

In May, when the daisies appear on the green,
And flow'rs in the field and the forest are seen, &c.]

'This song is Blacklock's. I don't know how it came by the name, but the oldest appellation of the air, was *Whistle and I'll come to you my lad.* It has little affinity to the tune commonly known by that name.'

[No. 285. *John o' Badenyond.*

When first I came to be a man of twenty years or so,
I thought myself a handsome youth, and fain the world would know, &c.]

'This excellent song is the composition of my worthy friend old Skinner, at Linshart.'

[No. 288. *A waukrife minnie.*

Whare are ye gaun, my bonie lass,
Whare are ye gaun, my hiney?
She answer'd me right saucily,
An errand for my minnie, &c.]

'I pickt up this old song and tune from a country girl in Nithsdale. I never met with it elsewhere in Scotland.'

[No. 289. *Tullochgorum.*

Come gie's a sang, Montgomery cry'd,
And lay your disputes all aside;
What nonsence is't for folks to chide,
For what's been done before them, &c.]

'This, first of songs, is the masterpiece of my old friend Skinner. He was passing the day at the town of Cullen, I think it was, in a friend's house whose name was Montgomery. M^rs^ Montgomery observing *en passant,* that the beautiful reel of Tullochgorum wanted words, she begged them of M^r^ Skinner, who gratified her wishes, and the wishes of every lover of Scotish Song, in this most excellent ballad. These particulars I had from the author's son, Bishop Skinner, at Aberdeen.'

[No. 290. *For a' that an' a' that.*

Tho' women's minds like winter winds
May shift and turn and a' that,
The noblest breast adores them maist,
A consequence I draw that, &c.]

'This song is mine, all except the chorus.'

[No. 291.

O! Willie brew'd a peck o' maut,
And Rob and Allan cam to see;
Three blyther hearts, that lee lang night,
Ye wad na found in Christendie, &c.]

'This air is Masterton's; the song mine. The occasion of it was this.—M^r W^m Nicol, of the High School, Edin^r, during the autumn vacation being at Moffat, honest Allan, who was at that time on a visit to Dalswinton, and I went to pay Nicol a visit. We had such a joyous meeting that M^r Masterton and I each in our own way should celebrate the business.'

[No. 293. *The ewie wi' the crooked horn.*

O! were I able to rehearse
My ewie's praise in proper verse
I'd sound it out as loud and fierce
As ever piper's drone could blaw, &c.]

'Another excellent song of old Skinner's.

Volume IV

[No. 301. *Craigie-burn Wood.*

Sweet closes the evening on Craigie-burn-wood,
And blythely awaukens the morrow;
But the pride of the spring in the Craigie-burn-wood,
Can yield me nothing but sorrow, &c.]

'It is remarkable of this air, that it is the confine of that country where the greatest part of our Lowland music, (so far as from the title, words, &c., we can localize it) has been composed. From Craigie-burn, near Moffat, until one reaches the West Highlands, we have scarcely one slow air of any antiquity.

The song was composed on a passion which a Mr Gillespie, a particular friend of mine, had for a Miss Lorimer, afterwards a Mrs Whelpdale. The young lady was born at Craigie-burn wood. The chorus is part of an old foolish ballad.'

[No. 302. Tune: *Carron side.*

Frae the friends and land I love,
Driv'n by fortune's felly spite,
Frae my best belov'd I rove,
Never mair to taste delight, &c.]

'I added the four last lines by way of giving a turn to the theme of the poem, such as it is.'

[No. 303. *Hughie Graham.*

Our lords are to the mountains gane,
A-hunting o' the fallow deer,
And they hae grippet Hughie Graham
For stealing o' the Bishop's mare, &c.]

'There are several editions of this ballad. This, here inserted, is from oral tradition in Ayrshire, where, when I was a boy, it was a popular song. It, originally, had a simple old tune which I have forgotten.'

[No. 308.

A Southland Jenny that was right bonie,
She had for a suitor a Norland Johnie,
But he was sicken a bashful wooer
That he could scarcely speak unto her, &c.]

'This is a popular Ayrshire song, though the notes were never taken down before. It, as well as many of the ballad tunes in this collection, was written from Mrs Burns's voice.'

[No. 312. *My tocher's the jewel.*

O! meikle thinks my love o' my beauty,
And meikle thinks my love o' my kin;
But little thinks my love, I ken brawlie,
My tocher's the jewel has charms for him, &c.]

'This tune is claimed by Nathl Gow. It is notoriously taken from *The muckin o' Geordie's byre.* It is also to be found, long prior to Nathl Gow's aera, in Aird's *Selection of Airs and Marches,* the first edition, under the name of *The highway to Edin'.*'

[No. 313. *Then guidwife count the lawin.*

Gane is the day, and mirk's the night,
But we'll ne'er stray for faute o' light,
For ale and brandy's stars and moon,
And blude-red wine's the rysin sun, &c.]

'The chorus of this is part of an old song, one stanza of which I recollect:—

Every day my wife tells me
That ale and brandy will ruin me;
But if gude liquor be my dead,
This shall be written on my head,
O gude wife count, &c.'

[No. 315. *There'll never be peace till Jamie comes hame.*

By yon castle wa' at the close of the day,
I heard a man sing tho' his head it was grey,
And as he was singing the tears down came,
There'll never be peace till Jamie comes hame, &c.]

'This tune is sometimes called *There's few gude fellows when Willie's awa*'; but I never have been able to meet with anything else of the song than the title.'

[No. 321.

I do confess thou art sae fair,
I wad been o'er the lugs in luve;
Had I na found the slightest prayer
That lips could speak thy heart could move, &c.]

'This song is altered from a poem by Sir Robert Ayton, private Secretary to Mary and Anne, queens of Scotland. The poem is to be found in James Watson's Collection of Scots Poems, the earliest collection printed in Scotland. I think that I have improved the simplicity of the sentiments, by giving them a Scots dress.'

[No. 323. *The soger laddie.*

My soger laddie is over the sea,
And he'll bring gold and money to me;

And when he comes hame, he'll make me a lady,
My blessings gang wi' my soger laddie, &c.]

'The first verse of this is old: the rest is by Ramsay. The tune seems to be the same with a slow air called *Jacky Hume's Lament*; or, *The hollin buss*; or *Ken ye what Meg o' the Mill has gotten.*'

[No. 324. *O! where wad bonie Annie ly,*
Alane nae mair ye mauna ly;
Wad ye a goodman try;
Is that the thing ye're lacking? &c.]

'The old name of this tune is: *Whare'll our gudeman lie.* A silly old stanza of it runs thus:—

O, whare 'll our gudeman lie,
Gudeman lie, gudeman lie,
O, whare 'll our gudeman lie,
Till he shute o'er the simmer?

Up amang the hen-bawks,
The hen-bawks, the hen-bawks,
Up amang the hen-bawks
Amang the rotten timmer.'

[No. 326.
As I cam down by yon castle wa',
And in by yon garden green;
O there I spied a bony, bony lass,
But the flower borders were us between, &c.]

'This is a very popular Ayrshire song.'

[No. 327. *Lord Ronald, my son.*
O where hae ye been, Lord Ronald, my son?
O where hae ye been, Lord Ronald, my son?

I hae been wi' my sweetheart, mother make my bed soon,
For I'm weary wi' the hunting and fain wad lie down, &c.]

'This air, a very favourite one in Ayrshire, is evidently the original of *Lochaber*. In this manner, most of our finest more modern airs have had their origin. Some early minstrel, or musical shepherd, composed the simple artless original air, which being pickt up by the more learned modern musician took the improved form it bears.'

[No. 328. *O'er the moor amang the heather.*

Comin thro' the craigs o' Kyle,
Amang the bonie blooming heather,
There I met a bonie lassie
Keeping a' her yowes the-gether, &c.]

'This song is the composition of a Jean Glover, a girl who was not only a whore, but also a thief; and in one or other character has visited most of the Correction Houses in the West. She was born, I believe, in Kilmarnock. I took down the song from her singing as she was strolling through the country, with a slight-of-hand blackguard.'

[No. 330. *To the Rose bud.*

All hail to thee, thou bawmy bud,
Thou charming child o' simmer, hail!
Ilk fragrant thorn and lofty wood
Does nod thy welcome to the vale, &c.]

'This song is the composition of a — Thomson, a joiner in the neighbourhood of Belfast. The tune is by Oswald, altered, evidently, from *Jockie's gray breeks*.'

[No. 331.

Yon wild mossy mountains, sae lofty and wide,
That nurse in their bosom the youth o' the Clyde, &c.]

'This tune is by Oswald. The song alludes to a part of my private history, which it is of no consequence to the world to know.'

[No. 333. *It is na, Jean, thy bonie face,*
Nor shape that I admire,
Altho' thy beauty and thy grace
Might weel awauk desire, &c.]

'These were originally English verses:—I gave them their Scots dress.'[1]

[No. 336. *Eppie M^cNab.*

O! saw ye my dearie, my Eppie M^cNab,
O! saw ye my dearie, my Eppie M^cNab?
She's down in the yard, she's kissin the laird,
She winna come hame to her ain Jock Rab, &c.]

'The old song with this title, has more wit than decency.'

[No. 337. *Wha is that at my bower-door?*
O wha is it but Findlay:
Then gae your gate ye'se nae be here!
'Indeed maun I,' quo' Findlay, &c.]

'This tune is also known by the name of, *Lass an I come near thee.*'[2]

[1] All the interleaf, except that on which is written the above words, has been cut off and is missing.

[2] In Cromek, *Reliques*, p. 301, 'The words are mine' are not in the manuscript.

[No. 338.

Thou art gane awa, thou art gane awa,
Thou art gane awa, frae me Mary; &c.]

'This tune is the same with, *Haud awa frae me, Donald.*'

[No. 340.

The tears I shed must ever fall,
I mourn not for an absent swain; &c.]

'The song composed by a Miss Cranston. It wanted four lines to make all the stanzas suit the music, which I added, and are the four first of the last stanza.'

[No. 341. *The bonny wee thing.*

Bonie wee thing, canie we thing,
Lovely wee thing was thou mine;
I wad wear thee in my bosom,
Lest, my jewel, I should tine, &c.]

'Composed on my little idol, "The charming, lovely Davies."'

[No. 345. *The tither morn.*

The tither morn when I forlorn,
Aneath an aik sat moaning,
I did na trow I'd see my jo
Beside me gain the gloaming, &c.]

'This tune is originally from the Highlands. I have heard a Gaelic song to it, which I was told was very clever, but not by any means a lady's song.'[1]

[1] This is the last Note of Burns.

RIDDELL'S MS.

II. WRITTEN BY ROBERT RIDDELL, OR OTHER THAN BURNS

VOLUME I

[No. 39. *Water parted from the Sea*, &c.]

'This song tho' excellent in its kind ought not to have been here. It was inserted by a blunder of Johnson. R. R.'

[No. 58. *The blithsome bridal.*
Come, fy! let us a' to the Wedding, &c.]

'I find the *Blithsome Bridal* in James Watson's *Collection of Scots Poems*, printed at Edinburgh in 1706. This collection, the publisher says, is the first of its nature which has been published in our own native Scots Dialect. It is now extremely scarce.'

[No. 63. *The flowers of the Forest.*

Adieu ye streams that smoothly glide
Through mazy windings o'er the plain, &c.]

'*The flowers of the forest* is an old tune—the present name was given to a sett of words, a lament for the number of Scotchmen slain at the battle of Flodden. Whether this fine plaintive dirge is older, or later, than that unfortunate battle I cannot say. [Then follows twenty lines of the well-known song 'I've heard a lilting at the ewes milking,' &c.] I have transcribed a set of words which M^r^ Pinkerton in his notes on *Scotish Tragic Ballads* calls the gold of antiquity.—But alas! man is prone to err! M^r^ Plumber of Sunderland

Hall told me he knew the lady who actually composed these words to *The flowers of the forest.*'[1]

[No. 67. *John Hay's bonny lassie.*

By smooth winding Tay, a swain was reclining, &c.]

'John Hay's bonny lassie was the daughter of John Hay, Earl or Marquis of Tweeddale and late Countess Dowager of Roxburgh. She died at Broomlands, near Kelso, some time between the years 1720 and 1740.'

[No. 73. *Mary Scot.*

Happy's the love which meets return, &c.]

'Mr Robertson in his Statistical account of the parish of Selkirk, says, that Mary Scot, the Flower of Yarrow, was descended from the Dryhope, and married into the Harden family. Her daughter was married to a predecessor of the present Sir Francis Elliot of Stobbs and of the late Lord Heathfield.

There is a circumstance in their contract of marriage that merits attention, as it strongly marks the predatory spirit of the times. The father-in-law agrees to keep his daughter, for some time after the marriage; for which the son-in-law binds himself to give him the profits of the first Michaelmas-moon!'

[No. 74. *Down the burn, Davie.*

When trees did bud and fields were green, &c.]

'I have been informed by my father[2] that the tune of *Down the burn, Davie,* was the composition of David Maigh,

[1] At the end of the first volume the following Note is also by Riddell: 'In the first vol. of Wotherspoon's *Collection of Scottish Songs* [1776] is one called *Flodden Field* to this tune, and the Revd Robert Lambe of Norham in Northumberland is the editor of a curious poem on the battle of Flodden field with learned notes in 1774. 8vo.'

[2] Cromek printed this note with the words 'by my father' omitted.

keeper of the blood slough hounds belonging to the Laird of Riddell in Tweeddale. R. R.'

[No. 76. *O, saw ye my father? or saw ye my mother*, &c.]

(The following rude stanza by an unknown hand is at the bottom of the printed page). [Ed.]

'When being thus deceived, she sighed, she pray'd, she raved,
O had I my Johnie in my arms
The boniest gray cock that ever crew at noon
Should rob him of his charms.'

[No. 90. *Low down in the broom.*
My Daddy is a canker'd carle, &c.]

'The lucubrations of —— D—nd—s in 1792;'[1]

[No. 92. *Braes of Ballenden.*
Beneath a green shade, &c.]

'This song [tune] is the composition of M^r^ Oswald, and the words are by D^r^ Blacklock. R. R.'

[No. 94. *My apron, dearie.*
My sheep I've forsaken and left my sheep hook, &c.]

'This song was composed by the late Sir Gilbert Elliot of Minto, Bart. He had a fine taste for music, and performed a little upon the German Flute. R. R.'

[No. 95. *Lochaber.*
Farewell to Lochaber, and farewell, my Jean, &c.]

'The words here given to *Lochaber* were composed by an unfortunate fugitive on account of being concerned in the affair of 1715. R. R.'

[1] Only a small portion of the interleaf remains.

Volume II

[No. 114. *M^c^Pherson's farewell.*

Farewell, ye dungeons dark and strong, &c.]

'M^c^Pherson, a daring robber, in the beginning of this century was condemned to be hanged at the Assizes at Inverness. He is said, when under sentence of death, to have composed this tune, which he called his own lament, or farewell. R. R. Gow, with his wonted impudence, has published a variation of this fine tune as his own composition, which he calls, *The Princess Augusta.*'

[No. 116. *The maid of Selma.*

In the hall I lay in night, &c.]

'This air began to be admired at Edin^r^ about the year 1770. The words are a little altered from the original in the Poems of Ossian and I am doubtful whether the tune has any pretentions to antiquity. That very valuable collection of Highland and Western Island music published by the Rev^d^ M^r^ M^c^Donald of Kilmore which is ancient and undoubted oldest Scottish Music existing, is different from this air, which breathes more of an Italian, than an old Ergadian composition. R. R. Since I wrote the above, I have met with a collection of Strathspeys &c. by John Bowie at Perth. In the end of the collection are three airs (said) by Fingal and the following note precedes them:—The following pieces of ancient music were furnished to the editors by a gentleman of note in the Highlands of Scotland, were composed originally for the Harp and which were handed down to him by his ancestors who learned them from the celebrated harper Rory Dall, who flourished in the Highlands in the reign of Queen Ann. This air there called *The maid of Selma* seems to be taken from these ancient Fingallian ones.'

[No. 119. *Song of Selma.*
It is night, I am alone, &c.]

'Here is another Fingallian air—said to be—but the moment a tune suffers the smallest alteration, it loses its prominent features, its costume, its every thing. Music like a fine painting, can admit of no alteration no retouching by any other hand, after it has come from that of the original composer. R. R.'

[No. 128. *O Bessy Bell, and Mary Gray,* &c.]

'The ladies who were the subject of this song were the daughters of the Laird of Kinvaid and the Laird of Lednoch. A pestilence that raged in 1666 determined them to retire from the danger. They selected a romantic and sequestered spot on the side of Brauchie Burn, where they biggit their bower. Here they lived for some time, and without jealousy received the visits of a lover who could not fix on either, till catching the pestilence they both died and were both interred in the lands of Lednoch at Dronach Haugh. This song was composed by their common lover:—

The Bessies twa are jimp and sma',
Their cheeks are red as a cherrie,
If out they gang the lads a' rann
Wi' them for to mak merry.
For Bessy Bell does a' excell
And geer she has right plenty,
But 'tither Bess tho' her tougher's less
Is far mair blythe and canty.

For weel I ween 'twas ere yestreen
Her pauky een sae sparkled,
On ilka side baith far and wide
The lads they sigh'd and startled.
But Bessy Bell kens weel hersell
That wooers she has nae scanty,
They're sae thrang when its mirk
They wad e'en theik a kirk
Gin she but looks pleased and canty.

The swankies shew these lovers twa
The best o' their guid havens
Where'er they gang, there in a thrang
To tell their rants and ravings.'

'Turn over to next blank leaf' [Riddell]; which is missing [Ed.].

[No. 133. *What will I do gin my hoggie die*, &c.]

'The first time I heard this tune was in the year 1772. Dr Walker, who was then Minister at Moffat and is now (1791) Professor of Natural History in the University of Edinburgh was present, and told the following anecdote concerning it. He said that some gentlemen riding a few years ago, through Liddesdale, stopped at a hamlet consisting of a few houses, called Moss Plat; when they were struck with this tune, which an old woman, spinning on a rock at her door, sung. All she could tell concerning it was, that she was taught it when a child, and it was called *What will I do gin my hoggie dies.* No person (except a few females at Moss Plat) knew this fine old tune; which in all probability would have been lost, had not one of the gentlemen had a flute and took it down. R. R.'[1]

[No. 155. *Where Helen lies.*

O, that I were where Helen lies, &c.]

Riddell begins by relating the well-known tale of the ballad, and closes as follows: 'A tombstone marks their grave, upon it is cut a cross and sword with *Hic jacet Adam Fleming.* In Vol. XI of my MS. collections is another set of this song with the music to it. R. R.'

[1] This Note is manufactured in the *Reliques*, p. 241, to make it appear that Burns wrote it, although Riddell has written and signed it. Cromek dared not to say that Burns could have known Dr. Walker so early as 1772.

[No. 177. *The bonny Earl of Murray.*

Ye Highlands and ye Lowlands, &c.]

'That beast of a king James the Sixth, being jealous of an attachment betwixt his Queen Anne of Denmark and this Earl of Murray the handsomest man of his time, prevailed with the Marquis of Huntly, his enemy to murder him, and by a writing under his own hand, promised to save him harmless. *Burnet.*'

[No. 199. *Cromlet's lilt.*

Since all thy vows, false maid, &c.]

'In the latter end of the 16th Century, the Chisholms were proprietors of the estate of Cromleks (now possessed by the Drummonds). The eldest son of that family was very much attached to a daughter of Sterling of Ardoch, commonly known by the name of Fair Helen of Ardoch.

At that time the opportunities of meeting betwixt the sexes were more rare, consequently more sought after than now; and the Scottish ladies, far from priding themselves on extensive literature, were thought sufficiently book-learned if they could make out the Scriptures in their mother tongue. Writing was entirely out of the line of female education. At that period too, most of our young men of family sought a fortune, or found a grave, in France. Cromlus, when he went abroad to the war, was obliged to leave the management of his correspondence with his mistress to a lay brother of the monastery of Dumblain, in the immediate neighbourhood of Cromleck, and near Ardoch. This man, unfortunately, was deeply sensible of Helen's charms. He artfully prepossessed her with stories to his disadvantage; and by misinterpreting or keeping up the letters and messages intrusted to his care, he entirely irritated both. All connection was broken off betwixt them: Helen was inconsolable, and Cromleck has left behind him, in the ballad called *Cromleck's Lilt*, a proof of the elegance of his genius, as well as the steadiness of his

love. When the artful monk thought that time had sufficiently softened Helen's sorrow, he proposed himself as a lover: Helen was obdurate; but at last, overcome by the persuasions of her brother, with whom she lived, and who, having a family of thirty-one children, was probably very well pleased to get her off his hands; she submitted, rather than consented to the ceremony; but there her compliance ended; and, when forcibly put into bed, she started quite frantic from it, screaming out, that after three gentle taps on the wainscot, at the bed-head, she heard Cromleck's voice, crying *Helen! Helen, mind me.* Cromleck soon after coming home, the treachery of the confident was discovered, her marriage disannulled—and Helen became Lady Cromleks.

N.B.—Marg: Murray, mother to these thirty one children, was daughter to Murray of Strewen, one of the seventeen sons of Tullybardine, and whose youngest son, commonly called the Tutor of Ardoch, died in the year 1715, aged 111 years.

For the foregoing account of this plaintive Dirge called Cromlet's Lilt, I am indebted to Alexander Fraser Tytler Esq. of Woodhouslee, Advocate. R. R.'[1]

Volume III

[No. 205. *Colonel Gardener.* Tune: *Sawnie's Pipe.*

'Twas at the hour of dark midnight, &c.]

'The life of the gallant Colonel Gardener who fell at the battle of Preston Pans is in print. He was slain by Farquhar M'Gillevrey, then servant to the Duke of Perth, who I was told came behind his back and cut him down with a clymore. This man, Farquhar M'Gillevrey I have seen; he was Baron officer to the Earl of Nithsdale and had a house near Terr-eagles. He was a papist, and abhorred by the country people with whom Col: Gardener was a popular character. R. R.'

[1] This is the second and last of the two Notes in the *Reliques* which Cromek has marked as by Riddell, but the Note is not verbatim.

[No. 207. *Tibbie Dunbar.* Tune: *Johnny M^cGill.*

O wilt thou go wi' me, sweet Tibbie Dunbar, &c.]

'This tune is said to be the composition of John M^cGill, fiddler in Girvan; who called it after his own name.'

[No. 210. *The Highland Character.*

In the garb of old Gaul, with the fire of old Rome, &c.]

'This tune was the composition of Gen. Reid and called by him *The Highland, or 42^d Regiment's March.* The words are by [1] *Sir Harry* Erskine.'

[No. 226. *The Gaberlunzie man.*

The pawky auld carl came o'er the lea, &c.]

'*The Gaberlunzie man* is supposed to commemorate an intrigue of James the V^th. M^r Callander of Craigforth, published some years ago, an edition of *Christ's kirk on the Green,* and *The Gaberlunzie man,* with notes critical and historical. James the V^th is said to have been fond of Gosford, in Aberlady Parish, and that it was suspected by his contemporaries, that in his frequent excursions to that part of the country he had other purposes in view besides golfing and archery. Three favourite ladies, Sandilands, Weir, and Oliphant; (one of them resided at Gosford, and the others in the neighbourhood), were occasionally visited by their royal and gallant admirer, which occasioned the following satirical advice to his Majesty from Sir David Lindsay of the Mount, Lord Lyon:—

Sow not your seed on Sandylands,
Spend not your strength in Weir;
And ride not on an Elephant
For spoiling o' your gear. R. R.'

[No. 252. *Donald and Flora.*

When merry hearts were gay, &c.]

'This is one of those fine Gallick tunes, preserved from time immemorial in the Hebrides; they seem to be the

[1] These two words in *italic* are in Burns's handwriting.

ground-work of many of our finest pastoral Scots tunes, which with me is a strong argument for the Scots Musick being the composition of our ancient Bards, before they left off the use of the harp. M^r^ M^c^Donald of Kilmore has published a number of those ancient airs. The words of this song were written to commemorate the unfortunate expedition of General Burgoyne, in America, in 1777.'

[No. 263. *Awa', Whigs, awa',* &c.]

'Colville's *Scottish Hudibras* is well worth reading. It gives a very ludicrous picture of the Covenanters. R. R.'

[No. 266. *The jolly beggar.*

There was a jolly beggar, and a-begging he was bound, &c.]

'According to tradition the words of this song were made to Commemorate an intrigue that King James the Fifth had with a young lady. I have heard a daughter of several families named, but never could see good reason for exactly fixing upon the identical one. It has been said that both this and the *Gaberlunzie man* were his own compositions, as well as the first canto of *Christ's kirk on the green.* R. R.'

[No. 271. *A mother's lament for the death of her son.* Tune: *Finlayston House.*

Fate gave the word, the arrow sped, &c.]

'This most beautiful tune is (I think) the happiest composition of that bard-born genius John Riddell (of the family of Glencarnock) at Ayr. The words equal the Tune, and were composed by M^r^ Burns, to commemorate the much lamented and very premature death of James Ferguson Esq. jun^r^ of Craig Darroch. He was a young man of the greatest hopes, and every year returned home from the University of Glasgow laden with prizes fairly won and with the most flattering letters from the different Professors he attended, to his poor father. But alas! all sublunary joys are fleeting,

he was suddenly taken off when in the high road to fame, honor and riches, and left a most disconsolate family to lament his loss. R. R.'

[No. 272. *The White Cockade.*

My love was born in Aberdeen, &c.]

'In the year 1745 the rebel army wore white cockades in their hats and bonnets—on that account this Jacobite air got the name of *The White Cockade.*'

[No. 292. *Killiecrankie.*

Whare hae ye been sae braw, lad! &c.]

'The battle of Killiecrankie was the last stand made by the Clanns for James, after his abdication. Here the gallant Lord Dundee fell in the moment of victory, and with him fell the hopes of the party. General M Kay, when he found the Highlanders did not pursue his flying army, said "Dundee must be killed or he never would have overlooked this advantage." A great stone marks the spot where Dundee fell.'

[No. 296. *Tam Glen.*

My heart is a breaking, dear Tittie, &c.]

'This droll and expressive description of the feelings of a love-sick country girl is the composition of my much esteemed friend M^r^ Burns to the old tune of *Mall Roe.* In this conception he has given the full force that the Scottish language (in compositions of this sort) admits of.

I cannot help here observing that this ballad, Tam O Shanter, The Cottar's Saturday Night, Hallowe'en, The Whistle, and many others, are more descriptive of Caledonia and Scottish manners than any other compositions whatever. R. R.'

Volume IV

[No. 325. *Galloway Tam.*

O, Galloway Tam came here to woo, &c.]

'I have seen an interlude (acted at a wedding) to this tune, called *The wooing of the maiden.* These entertainments are now much worn out in this part of Scotland. Two are still retained in Nithsdale, viz.:—[1] *Jilly pure auld Glenae,* and this one *The Wooing of the Maiden.* R. R.'

[No. 332. *Bonie laddie, Highland laddie.*

I hae been at Crookieden, &c.]

'This Jacobite song was written as a satyre on William Augustus Duke of Cumberland.' [The rest of the interleaf has been cut off and is missing. Ed.]

[No. 347. *Rory Dall's Port.*

Ae fond kiss, and then we sever, &c.]

'Rory Dall was a famous harper and composer in the Highlands. Many of his compositions are handed down and among the rest this Tune, of which I have seen a set for the harp with all the variations and runnings so well adapted for that ancient instrument. R. R.'

[No. 364. *Nithsdall's welcome hame.*

The noble Maxwel's and their powers, &c.]

'The house of Terreagles had long been deserted by the family of Nithsdale when in 1787 M[r] Constable determined to rebuild that ancient house and family seat. In 1788 I composed this tune, and imparting to my friend M[r] Burns the name I meant to give it, he composed for the Tune the words here inserted. R. R.'

[1] Qy. 'Silly.'

III. LIST OF INTERLEAVES MISSING WITH NOTES PRINTED IN CROMEK'S *RELIQUES* WHICH CANNOT BE VERIFIED

SEVENTEEN Interleaves which faced the following songs have been cut out or are now missing. Those Songs marked * were written for, or contributed by Burns to, the *Scots Musical Museum*. The three Notes on Nos. 117, 224, and 284, printed by Cromek, obviously cannot be verified. There is no record for the rest of the missing interleaves.

No. 77. **Green grows the rashes, O*, &c.

No. 78. **Young Peggy blooms our boniest lass*, &c.

No. 102. *Tranent-muir.* [The leaf was probably spoiled and destroyed, for the Note on this song was inserted by Burns on the following interleaf, for which see supra, p. 23.]

No. 117. **The Highland lassie, O.*
Nae gentle dames, tho' ne'er sae fair, &c.

'This was a composition of mine in very early life, before I was known at all in the world. My Highland lassie was a warm-hearted, charming young creature as ever blessed a man with generous love. After a pretty long tract of the most ardent reciprocal attachment, we met by appointment, on the second Sunday of May, in a sequestered spot by the Banks of Ayr, where we spent the day in taking a farewell, before she should embark for the West Highlands, to arrange matters among her friends for our projected change of life. At the close of Autumn following she crossed the sea to meet me at Greenock, where she had scarce landed when she was seized with a malignant fever, which hurried my dear girl to the grave in a few days, before I could even hear of her illness' (Cromek's *Reliques*, p. 237).

No. 118. **The Northern lass.*
Tho' cruel fate should bid us part, &c.

No. 129. **Stay, my charmer, can you leave me?* &c.

No. 130. *Lady Bothwell's lament.*
Balow, my boy, lie still and sleep, &c.

No. 154. *Thro' the wood, laddie.*
O Sandy, why leaves thou thy Nelly to mourn, &c.

No. 202. *Gladsmuir.*
As over Gladsmuir's bloodstain'd field, &c.

No. 223. **On a bank of flowers*, &c.

No. 224. **The day returns, my bosom burns*, &c. Tune: *Seventh of November.*

'I composed this song out of compliment to one of the happiest and worthiest married couples in the world, Robert Riddel, Esq. of Glenriddel, and his lady. At their fire-side I have enjoyed more pleasant evenings than at all the houses of fashionable people in this country put together; and to their kindness and hospitality I am indebted for many of the happiest hours of my life' (*Reliques*, p. 269).

No. 279. **My Mary dear, departed shade.*
Thou ling'ring star, &c.

No. 280. *Hardy Knute*; or, *The Battle of Largs.*
Stately stept he east the wa', &c.

No. 281. **Eppie Adair.*
An O, my Eppie, my jewel, my Eppie, &c.

No. 282. **The battle of Sherra-moor.*
O cam ye here the fight to shun, &c.

No. 283. **Sandy and Jockie.*
Twa bony lads were Sandy and Jockie, &c.

No. 284. **The bonie banks of Ayr.*
The gloomy night is gath'ring fast, &c.

'I composed this Song as I convoyed my chest so far on the road to Greenock, where I was to embark in a few days for Jamaica.—I meant it as my farewell Dirge to my native land' (*Reliques*, p. 279).

No. 294. **The blue-eyed lassie.*
I gaed a waefu gate, yestreen, &c.

No. 295. **The banks of Nith.*
The Thames flows proudly to the sea, &c.

No. 298. *On the restoration of the forfeited estates*, 1784.
As o'er the highland hills I hie'd, &c.

No. 299. **The Campbells are comin'*, &c.

No. 304. *My goddess Woman.*
O mighty Nature's handy warks, &c.

No. 305. **John come kiss me now*, &c.

No. 306. *I've been courting at a lass*, &c.

No. 307. *Peas Strae.*
The country swain that haunts the plain, &c.

No. 310. *O laddie I maun loe thee*, &c.

No. 311. *Let me in this ae night*, &c.

No. 317. *The bonie lad that's far awa'.*
O how can I be blythe and glad, &c.

No. 318. *The auld goodman.*
Late in an evening forth I went, &c.

No. 357. *Hey, how, Johnie lad*, &c.

No. 358. *Logie o' Buchan*, &c.

IV. SPURIOUS NOTES.

Notes printed in Cromek's *Reliques*, 1808, which are not in the *Interleaved Museum*. The Nos. are the songs in the *Scots Musical Museum* to which the notes refer. The three songs without Nos. are not in the printed Collection at all, and that of No. 448 is in the fifth volume of the *Museum*.

[No. 23.] '*Clout the Caldron.* A tradition is mentioned in the *Bee*, that the second Bishop Chisholm, of Dunblane, used to say, that if he were going to be hanged, nothing would soothe his mind so much by the way, as to hear *Clout the caldron* played.'

'I have met with another tradition, that the old song to this tune:—"Hae ye ony pots or pans, Or onie broken chanlers" was composed on one of the Kenmure family, in the Cavalier times; and alluded to an amour he had, while under hiding, in the disguise of an itinerant tinker. The air is also known by the name of "The blacksmith and his apron," which from the rhythm seems to have been a line of some old song to the tune' (*Rel.* p. 199).

[No. 17.] '*The lass o' Liviston.* The old song, in three eight line stanzas, is well known, and has merit as to wit and humour; but it is rather unfit for insertion. It begins:—

The bonie lass o' Liviston,
Her name ye ken, her name ye ken,
And she has written in her contract,
To lie her lane, to lie her lane, &c., &c.'
(*Rel.* p. 204.)

[No. 27.] '*Jockie's gray breeks.* Though this has certainly every evidence of being a Scottish air, yet there is a well-known tune and song in the North of Ireland, called *The Weaver and his shuttle O*, which though sung much quicker, is every note the very tune' (*Rel.* p. 205).

[No. 21.] '*Highland laddie.* As this was a favorite theme with our later Scottish muses, there are several airs and songs of that name. That which I take to be the oldest, is to be found in the *Musical Museum* beginning, "I hae been at Crookieden." One reason for my thinking so is, that Oswald has it in his collection by the name of, *The auld Highland laddie.* It is also known by the name of *Jinglan Johnie*, which is a well-known song of four or five stanzas, and seems to be an earlier song than Jacobite times. As a proof of this, it is little known to the peasantry by the name of *Highland Laddie*; while every body knows *Jinglan Johnie.* The song begins:—

Jinglan John, the meickle man
He met wi' a lass was blythe and bonie.

Another *Highland Laddie* is also in the Museum, Vol. V, which I take to be Ramsay's original, as he has borrowed the chorus "O my bonie Highland lad, &c." It consists of three stanzas, besides the chorus; and has humor in its composition—it is an excellent but somewhat licentious song. It begins:—

As I cam o'er Cairney-Mount,
And down amang the blooming heather, &c.

This air, and the common *Highland Laddie*, seem only to be different sets.

Another *Highland Laddie*, also in the *Museum*, Vol. V, is the tune of several Jacobite fragments. One of these old songs to it, only exists, as far as I know, in these four lines:—

Whare hae ye been a' day,
Bonie laddie, Highland laddie?
Down the back o' Bell's brae,
Courtin Maggie, courtin Maggie.

Another of this name is Dr. Arne's beautiful air, called the *New Highland Laddie*'[1] (*Rel.* p. 207).

[No. 373.] '*The Posie.* It appears evident to me that Oswald composed his *Roslin Castle* on the modulation of this air. In the second part of Oswald's, in the three first bars, he has either hit on a wonderful similarity to, or else he has entirely borrowed the three first bars of the old air; and the close of both tunes is almost exactly the same. The old verses to which it was sung, when I took down the notes from a country girl's voice, had no great merit. The following is a specimen:—

There was a pretty may and a milkin she went;
Wi' her red rosy cheeks, and her coal-black hair:

[1] 'The following observation was found in a memorandum book belonging to the poet:—

The Highlanders' Prayer, at Sheriff-Muir.

'O L—d, be thou with us; but, if thou be *not* with us, be not against us; *but leave it between the red coats and us*!'—(Cromek's footnote.)

And she has met a young man a-comin o'er the bent,
With a double and adieu to thee fair may.

O where are ye goin, my ain pretty may,
Wi' thy red rosy cheeks, and thy coal-black hair?
Unto the yowes a milkin, kind sir, she says,
With a double and adieu to thee fair may.

What if I gang alang wi' thee, my ain pretty may,
Wi' thy red rosy cheeks, and thy coal-black hair;
Wad I be aught the warse o' that, kind sir, she says,
With a double and adieu to thee fair may, &c., &c.'
(*Rel.* p. 214.)

[No. 87.] '*Waukin o' the Fauld.* There are two stanzas still sung to this tune, which I take to be the original song whence Ramsay composed his beautiful song of that name in the *Gentle Shepherd.* It begins:—

O will ye speak at our town,
As ye come frae the fauld; &c.

I regret that, as in many of our old songs, the delicacy of this old fragment is not equal to its wit and humor' (*Rel.* p. 232).

[No. 183.] '*Polwarth on the Green.* The author of *Polwarth on the Green*, is Capt. John Drummond M'Grigor, of the family of Bochaldie' (*Rel.* p. 234).

'*The Shepherd's Complaint.* The words by a Mr. R. Scott, from the town or neighbourhood of Biggar' (*Rel.* p. 236).

[No. 242.] '*Mill, Mill O.* The original, or at least a song evidently prior to Ramsay's, is still extant. It runs thus:—

Chorus. The mill, mill O, and the kill, kill O,
And the coggin o' Peggy's wheel O,
The sack and the sieve, and a' she did leave,
And danc'd the miller's reel O.

As I cam down yon waterside,
And by yon shellin-hill O,
There I spied a bonie, bonie lass,
And a lass that I lov'd right weel O.
. . . . . .

(*Rel.* p. 244.)

'*We ran and they ran.* The author of "We ran and they ran" was a Rev. M^r^ Murdoch M'Lennan, minister at Crathie, Dee-side' (*Rel.* p. 245).

[No. 58.] '*Kirk wad let me be.* Tradition in the western parts of Scotland tells, that this old song, of which there are still three stanzas extant, once saved a covenanting clergyman out of a scrape. It was a little prior to the revolution, a period when being a Scots covenanter was being a felon, that one of their clergy, who was at that very time hunted by the merciless soldiery, fell in, by accident, with a party of the military. The soldiers were not exactly acquainted with the person of the reverend gentleman of whom they were in search; but, from some suspicious circumstances, they fancied that they had got one of that cloth and opprobrious persuasion among them in the person of this stranger. "Mass John," to extricate himself, assumed a freedom of manners, very unlike the gloomy strictness of his sect; and among other convivial exhibitions, sung, (and some traditions say, composed on the spur of the occasion,) "Kirk wad let me be," with such effect, that the soldiers swore he was a d——d honest fellow, and that it was impossible *he* could belong to those hellish conventicles; and so gave him his liberty.

The first stanza of this song, a little altered, is a favorite kind of dramatic interlude acted at country weddings, in the south-west parts of the kingdom. A young fellow is dressed up like an old beggar; a peruke, commonly made of carded tow, represents hoary locks; an old bonnet; a ragged plaid, or surtout, bound with a straw rope for a girdle; a pair of old shoes, with straw-ropes twisted round his ancles, as is done by shepherds in snowy weather: his face they disguise

as like wretched old age as they can: in this plight he is brought into the wedding-house, frequently to the astonishment of strangers who are not in the secret, and begins to sing:—

O, I am a silly auld man,
My name it is auld Glenae,[1] &c.

He is asked to drink, and by and by to dance, which, after some uncouth excuses he is prevailed on to do, the fiddler playing the tune, which here is commonly called *Auld Glenae*; in short, he is all the time so plied with liquor that he is understood to get intoxicated, and with all the ridiculous gesticulations of an old drunken beggar, he dances and staggers until he falls on the floor; yet still in all his riot, nay in his rolling and tumbling on the floor, with some or other drunken motion of his body, he beats time to the music, till at last he is supposed to be carried out dead drunk' (*Rel.* p. 252).

[No. 448.] '*The Bonie Lass made the Bed to me.* "The Bonie Lass made the Bed to me," was composed on an amour of Charles II. when sculking in the North, about Aberdeen, in the time of the usurpation. He formed *une petite affaire* with a daughter of the House of Port-letham, who was the "lass that made the bed to him": two verses of it are:—

I kiss'd her lips sae rosy red,
While the tear stood blinkin in her e'e;
I said my lassie dinna cry
For ye ay shall mak the bed to me.

She took her mither's winding sheet,
And o't she made a sark to me;
Blythe and merry may she be,
The lass that made the bed to me' (*Rel.* p. 256).

[1] 'Glenae, on the small river Ae, in Annandale; the seat and designation of an ancient branch, and the present representative, of the gallant but unfortunate Dalziels of Carnwath. This is the *Author's* note.' (*Rel.* p. 253.)

[No. 25.] '*Auld lang syne.* Ramsay here, as usual with him, has taken the idea of the song, and the first line, from the old fragment, which may be seen in *the Museum*, Vol. V: (*Rel.* p. 282).

[No. 34.] '*Daintie Davie.* This song, tradition says, and the composition itself confirms it, was composed on the Rev. David Williamson's begetting the daughter of Lady Cherrytrees with child, while a party of dragoons were searching her house to apprehend him for being an adherent to the solemn league and covenant. The pious woman had put a lady's night-cap on him, and had laid him a-bed with her own daughter, and passed him to the soldiery as a lady, her daughter's bedfellow. A mutilated stanza or two are to be found in Herd's collection, but the original song consists of five or six stanzas, and were their delicacy equal to their wit and humour, they would merit a place in any collection. The first stanza is:—

Being pursued by the dragoons,
Within my bed he was laid down;
And weel I wat he was worth his room,
For he was my daintie Davie.

Ramsay's song, Luckie Nansie, though he calls it an old song with additions, seems to be all his own, except the chorus:—

I was a telling you,
Luckie Nansie, luckie Nansie,
Auld springs wad ding the new,
But ye wad never trow me.

Which I should conjecture to be part of a song, prior to the affair of Williamson' (*Rel.* p. 304).

'*Bob o' Dumblane.* Ramsay, as usual, has modernised this song. The original, which I learned on the spot, from my old hostess in the principal inn there, is:—

Lassie, lend me your braw hemp heckle,
And I'll lend you my thripplin-kame;
My heckle is broken, it canna be gotten,
And we'll gae dance the bob o' Dumblane.

Twa gaed to the wood, to the wood, to the wood,
Twa gaed to the wood—three came hame;
An' it be na weel bobbit, weel bobbit, weel bobbit,
An' it be na weel bobbit, we'll bob it again.

I insert this song to introduce the following anecdote which I have heard well authenticated. In the evening of the day of the battle of Dumblane (Sheriff Muir) when the action was over, a Scots officer in Argyle's army, observed to His Grace, that he was afraid the rebels would give out to the world that *they* had gotten the victory. "Weel, Weel," returned his Grace, alluding to the foregoing ballad, "if they think it be nae weel bobbit, we'll bob it again"' (*Reliques*, p. 305).

APPENDIX

NEARLY all the Songs referred to below can be seen in *Select Scotish Songs*, London, 1810, by R. H. Cromek, who published the collection substantially as an Appendix to his *Reliques of Robert Burns*, with additional Notes, as 'Remarks from the pen of Burns', which are nearly all spurious.

For further information on Burns's Songs and their tunes reference can be made to Dick's *Songs of Robert Burns, with the melodies for which they were written*, London, Frowde, 1903.

Page 1. The Highland Queen. The verse and air are in the *Edinburgh Magazine*, April, 1758; the verse alone in Yair's *Charmer*, 1765, and elsewhere; the verse and air in the Perth *Musical Miscellany*, 1786. The second song for the tune in the *Scots Musical Museum* was originally published in Wilson's *St. Cecilia*, Edin. 1779, and in the sixth volume of the *Museum* the verses were reprinted with another air entitled *The Highland King*.

Page 1. Bess the gawkie was written by the Rev. James Muirhead (1740–1808). Burns, subsequent to the date of his note, came into close conflict with the reverend gentleman, who did not relish the poet's satiric compliments concerning the parliamentary elections of 1795. Muirhead did not take the censure lying down, and Burns was at first staggered when he was styled a sycophant, a traitor, a liar, a calumniator, a rhymster, and a gauger. Muirhead is referred to in Burns's *The Trogger*:—

> 'Here 's armorial bearings frae the manse o' Urr,
> The crest, an auld crab apple rotten at the core.'

Thus Muirhead was accused of inventing armorial bearings. *Bess the gawkie* is in Herd's *Ancient and Modern Scots Songs*, 1769. The original tune in the *Museum* is probably not much older than 1787.

Page 2. Lord Gregory, in four stanzas, is derived from *The bonny lass of Lochroyan* in twenty-nine stanzas, printed in Herd's *Scottish Songs*, 1776. The tune is original. For the song which Burns wrote for George Thomson on the same subject see Dick's *Burns* (London, Frowde, 1903), p. *398*.

Page 2. The banks of the Tweed was composed by James Hook (1746–1827), a most prolific composer of songs with the gift of melody: it caught the public of Scotland through an Italian vocalist with the full name of Giusto Ferdinando Tenducci (*c.* 1736–1804),

alias Senisino, who came, about May, 1758, with a young and pretty Irish wife, from Ireland to Edinburgh, where he remained some time as a professional musician. His wife eloped, and some time after he returned to London and eclipsed himself and other vocalists, but his unbounded vanity and extravagance compelled him to fly from his creditors. The verses of *The banks of the Tweed* are in the *Scots Nightingale*, 1779, and both verse and air are in Corri's *Scots Songs*, 1783.

Page 3. The beds of sweet Roses. The founder of the Buchanites was Elspeth Buchan (1738–1791), a ridiculous fanatic who perambulated Ayrshire and Dumfriesshire; and finally founded a small communistic colony near Thornhill. She informed her followers that if she appeared to die they were not to be discouraged, for she would return and conduct them to the New Jerusalem. The tune, a popular street melody, was communicated (according to Stenhouse) by Stephen Clarke, the musical director of Johnson's *Museum*. The verses considerably varied, and, to a different air, are in Stewart's *Vocal Magazine*, 1798, vol. ii. It was sung in Fielding's *Virgin Unmasked*.

Page 3. Roslin Castle. Richard Hewitt subsequently became Secretary to Lord Milton, Lord Justice Clerk, and died of a perturbed brain in 1764. The beautiful tune was published in M^c^Gibbon's *Scots Tunes*, 1746, entitled *House of Glams*; and the title *Roslane Castle* first emerges in Oswald's *Companion*, 1752, book iv. Verse and air are in Bremner's *Thirty Scots Songs*, 1757, 2nd series, entitled *Roslin Castle*. See Dick's *Burns*, p. *477*.

Page 3. 'Saw ye Johnnie cummin'.' The words are in Yair's *Charmer*, 1749, and with the tune, in a *Collection of Scotch Songs* issued by J. Walsh about the same time. This characteristic song, still well known, requires no further notice. See Dick's *Burns*, p. *404*. The tune was also known as 'Fee him father, fee him.'

Page 4. 'Saw ye nae my Peggy.' Cromek has a long Note in his *Reliques* which is not in the manuscript. It, however, refers to the antecedents of the song, *Saw ye my Maggie*, which he obtained partly from the *Merry Muses*. These lines, or something similar, belonged to the seventeenth century, and began 'Kilt thy coat, Maggie, and come thy way to me'. This, and another song, *Hulie the bed will fa'*, are named in an account of the wretched persecution and execution of ignorant and poor women for witchery in the year 1659. The tune, *Saw ye my Peggie*, in a manuscript of 1694; and a song, *Saw ye not my Maggie*, to the tune, is in the Opera of *The Boarding School*, about 1733. With Ramsay's words the music is in the *Orpheus Caledonius*, 1725. The tune, *Kilt thy coat, Maggie*, in the *Skene MS.*, *c.* 1630, is obviously the air which the Devil is said to have played to the witches.

Page 4. The flowers of Edinburgh. The tune first appears in 1742, with the title *My love's bonny when she smiles on me*, and in 1751 it is entitled *The flowers of Edinburgh*. The verses, as in the *Museum*, with the air, are in *The Muses Delight*, Liverpool, 1754.

No verses of a Jacobite character have been discovered, but the fact of the title having been changed between 1742 and 1751 makes a song of the kind probable.

Page 5. Jamie Gay is in Herd's *Scots Songs*, 1769, and said to be in the *London Songster*, 1767. The Perth *Musical Miscellany*, 1786, contains verse and air. *Jamie Gay* delighted the frequenters of the London Gardens. The tune is the composition of George Berg (*c.* 1728–1780), 'made in Germany,' and resident in London, who wrote much music, including a prize glee.

Page 5. My dear Jockey. This English imitation also appeared in Scotland in the last quarter of the eighteenth century, and was sung in public by Miss Jarratt about 1778. The verse and air, both anonymous, are in Horsfield's *Vocal Music*, 1775; and afterwards in Corri's *Scots Songs*, 1783. The composition is that of a professional musician.

Page 6. Fy! gar rub her o'er wi' strae. Burns was correct in surmising the existence of an earlier song, for although a different tune, the title *Rub her down with straw* is in Playford's *Dancing Master*, 1701. That in the *Museum* is in the *Orpheus Caledonius*, 1725, with Ramsay's verses. The original song may therefore belong to the seventeenth century. Cromek reconstructed and made additions to this Note.

Page 6. The lass of Livingston. Here again Cromek has garbled the Note (*supra*, p. 75). The part of the 'old' song which he quotes incorrectly is the first, second, fifth and sixth lines of the first stanza of a song in the *Merry Muses* which begins :—

'The bonny lass o' Liviston,
Her name ye ken, her name ye ken;
And ay the welcomer ye'll be
The farther ben, the farther ben.'

The verses in the *Museum* were taken from Ramsay's *Songs*, 1720; the tune is in *Blaikie's MS.*, 1692, and, as its title *New hilland laddie* implies, it is one of the many airs of the kind in vogue from the latter part of the seventeenth century up to the present day. Ramsay's verses and the air are in the *Orpheus Caledonius*, 1725.

Page 6. 'The last time I came o'er the moor.' The tune is in the *Skene MS.*, *c.* 1630, with the title *Alas! yat I came o'er the moor.* Burns did not know this, or he might have altered his subsequent song, appropriated to Mrs. Maria Riddell, beginning 'Farewell, thou stream that winding flows', for which, with the Note, see Dick's *Burns*, p. 367. The verses in the *Museum* are from Ramsay's *Tea Table Miscellany*, and the tune from the *Orpheus Caledonius*, 1725.

Page 7. The happy marriage. The author was Edward Moore (died in 1757), who wrote *The Gamester*; and the verses are in Yair's *Charmer*, 1749. In the *Bullfinch*, *c.* 1763, Dr. Arne is cited as the composer, and in *The Brent* is 'set by Dr. Boyce'. The air in the *Museum* is by the one or the other composer. The other air can

be seen in the *Muses Delight*, 1754, as 'sung by Mr. Lowe', and in Ritson's *English Songs*, 1783, vol. iii.

Page 7. The lass of Peaty's mill. Words in Ramsay's *Songs*, 1720, and, with the tune, in *Orpheus Caledonius*, 1725.

Page 8. The Highland laddie. Cromek (*supra*, p. *75*) occupies two pages with the few lines which Burns wrote, and refers to the fifth volume of the *Museum*, which had not come into existence until after Burns died. The verses of the song, *As I came o'er the Cairney mount*, were afterwards dressed from the *Merry Muses*. The second song on the page of the *Museum*, opposite the Note of Burns, is that of Ramsay's beginning 'The lawland maids gang trig and fine', which is set to an air by Dr. Arne as No. *23*. The other various *Highland laddie* airs, dispersed in collections of Scottish music, can be seen in a group in Glen's *Early Scottish Melodies*, 1900, p. *241*.

Page 8. The Turnimspike. The Note in Cromek under the title *Clout the Caldron* (*supra*, p. *74*) is not in the manuscript; and the story of the Kenmure family being the source of the 'old song to this tune', with the alternative title *The blacksmith and his apron*, is unknown. The English tune, *The Blacksmith*, or, as it is better known in Scotland, *Greensleeves*, a most popular air, has no resemblance to *Clout the caldron*. Cromek, however, inserted in *Reliques*, p. *206*, the Note verbatim, so that he has two Notes for the same tune under different titles. The original song is English; and as *The Tinker*, in seventeen stanzas, is in *Merry Drollery*, London, 1661, and closes as follows:—

'From all such tinkers of the trade,
God keep my wife, I pray,
That comes to clout the caldron so;
I'll swinge him if I may.'

The verses of *The Turnimspike* are in Herd's *Scottish Songs*, 1776, and the tune with words from Ramsay's *Miscellany* is in *Orpheus Caledonius*, 1733.

Page 9. Auld lang syne. This holograph of Burns in the *Interleaved Museum* was quite unknown until published in 1903. Cromek for some mysterious reason printed (*supra*, p. *80*) what was not in the manuscript, and omitted what was there. The Note is written opposite Ramsay's verses, beginning as quoted in the text. The tune is in Playford's *Original Scotch Tunes*, 1700, and is that for which Burns's celebrated verses were written, and originally published, in the fifth volume of the *Museum*. A long description of the source of the song, and the two airs of *Auld lang syne*, can be seen in Dick's *Burns*, 1903, pp. *433–40*.

Page 10. The gentle swain. Cromek has again two Notes on the same song under different titles. That on p. *205* (*supra*, p. *75*) is spurious, which cites an undiscovered tune, *The weaver and his shuttle, O*. The verses denounced by Burns, with the tune *Johnny's gray breeks* (first printed in 1742), is in the Perth *Musical Miscellany*, 1786. See Dick's *Burns*, p. *375*.

Page 10. He stole my tender heart away was 'sung by Mrs. Weichsall at Vauxhall' about 1775. The tune is the composition of Tomasso Giordani, one of an Italian family, which came to London about 1762 to play Comic Opera. Tomasso took a theatre in Dublin in 1779, and ruined himself in five years. Scotland is not the only country which appropriated the air, for I find it in the French *Clé du Caveau*, under the title *Lison dormait dans un bocage.*

Page 10. Fairest of the fair. Dr. Percy was editor of the celebrated *Reliques of Ancient Poetry*, 1765, and he probably started his song on the model of one of Ramsay's stanzas, 'O Katy, wiltu gang wi' me.' The tune in the *Museum*, to Percy's words. is anonymous, but they are best known by the composition of Thomas Carter (1735–1804), an improvident musician born in Dublin, who is perhaps best remembered by the tune.

Page 11. The blathrie o't. Kelly in *Scottish Proverbs*, 1721, cites *Shame fa' the gear and the bladry o't* as the tune of an old song spoken when a handsome young woman marries a wealthy old man. A version of the song is in Yair's *Charmer*, 1751, and the tune is in Oswald's *Scots Tunes*, 1740.

Page 12. Lucky Nancy. Tune *Dainty Davie.* The Note in Cromek (*supra*, p. *80*) is not in the manuscript. The anecdote referred to by Burns is probably incorrect, in so far as concerns the Rev. David Williamson having been the original *Dainty Davie.* Elsewhere I have given reasons for thinking that he obtained the *sobriquet* from the tune which is Playford's *Dancing Master*, 1680. It bears the title *Watson's Scots Measure* in M^c^Gibbon's *Scots Tunes*, 1746. The traditional verses are in Herd's *Scottish Songs*, 1776, beginning as follows :—

'O, leeze me on your curly pow,
Dainty Davie, dainty Davie;
Leeze me on your curly pow,
Mine ain dainty Davie.'
It was in and through the window broads,
And a' the tirlie wirlie's o't;
The sweetest kiss that e'er I got
Was frae my dainty Davie.' &c.

The Reverend David died in 1706. The verses in the *Museum* are in Ramsay's *Miscellany*, 1724, as an old song with additions. Burns wrote *There was a lad was born in Kyle* for the tune. See Dick's *Burns*, p. *473*.

Page 12. May-Eve, or Kate of Aberdeen. Cunningham, the author, was born in Dublin (1729–1773) : lived in London, Edinburgh, and later in Newcastle, where he died, and was buried in St. John's churchyard there. The song was much sung at Vauxhall. The tune in the *Museum* is the composition of Jonathan Battishill (1738–1801). The verses are in *The Scots Nightingale*, 1779; and the *London Songster*, 1767.

Page 13. Tweed Side. Some discussion has taken place as to the identity and the Christian name of the author, but it was Robert and not William. Burns obtained the information from Dr. Blacklock through Ramsay of Ochtertyre, whose letter may be seen in Currie's *Works of Burns*, 1800, ii. *107* and *120*. The verses are in Ramsay's *Miscellany*, 1724. The tune is in *Leyden's MS.*, 1692, entitled *Twide Side*, and the older verses for the tune in Herd's *Scottish Songs*, 1776, are stated to have been written by Lord Yester (1645–1713), which begin and end :—

'When Meggy and me were acquaint,
I carried my noddle fu hie,
Nae lintwhite on all the gay plain,
Nor gowdspink sae bonny as she.
. . . . . .
Her heart it was frozen and cauld,
Her pride had my ruin decreed;
Therefore I will wander abroad,
And lay my banes far frae the Tweed.'

The verses quoted in Cromek's *Reliques* are not in the manuscript.

Page 14. Mary's dream. Alexander Lowe (1750–1798), sometimes called John Lowe, was the son of a gardener, and born at Kenmure, Galloway. He was a weaver by trade; he taught the violin and church music, became a divinity student, wrote a tragedy, and after a chequered career died in Virginia, America. The additional words in the footnote were obtained from Allan Cunningham, who fabricated in the Scottish vernacular an *Old way of Mary's dream*, and printed it in that book of literary forgeries, Cromek's *Remains of Nithsdale, &c., Song*, 1810. *Arcades ambo!* In the *Museum* is a second tune, by a professional musician, to Lowe's song.

Page 14. The Maid that tends the goats. Burns in his Border tour, 1787, met William Dudgeon (*c.* 1753–1813), and thus describes him: 'A poet at times—a worthy, remarkable character—natural penetration, a great deal of information, some genius, and extreme modesty.' Both words and music of the song are in *Calliope*, London, 1788. The excellent tune has the same title in M^c^Donald's *Highland Airs*, 1784.

Page 15. I wish my love were in a mire. The old song is still unknown. The later verses, 'Blest as the immortal gods is he,' in the *Museum* are the work of Ambrose Phillips, whom Henry Carey satirized in *Namby-Pamby*, published in 1726, and who obtained the nickname of Namby-Pamby Phillips, which stuck to him. In Carey's farce is appended 'A Learned Dissertation on Dumpling; its Dignity, and Excellence, with a word upon Pudding, &c.', to which is added 'Namby Pamby, A Panygeric on the new versification, addressed to A—— P——, Esq.' The verses were printed in *The Hive*, 1724, vol. ii, and Ramsay's *Miscellany*, 1724, and both verse and tune are in the *Orpheus Caledonius*, 1725. The tune is said to be in *Crockatt's*

MS., 1709. The old song *I wish my love were in a mire* belongs to the seventeenth century. See Dick's *Burns*, p. *382*.

Page 15. Allan Water, another song of Robert Crawford's in Ramsay's *Miscellany*, 1724. The tune is in two MSS. of 1692 and 1694 respectively, and with Crawford's words in the *Orpheus Caledonius*, 1733. See Dick's *Burns*, p. *400*.

Page 15. There's nae luck about the house has had a run of popularity to the present day. Jean Adams (1710–1765), a schoolmistress in Crawfordsdyke, Greenock, who died in the hospital there, has the best claim to the authorship. It was first printed in a miscellaneous collection, in Herd's *Scots Songs*, 1769, and with an original air in the *Museum* in 1787. A different tune, *There's nae luck about the house*, is in Aird's *Airs*, 1782, vol. i, but the *Museum* air holds the field.

Page 16. Tarry woo'. This delightful pastoral is in Ramsay's *Miscellany*, 1740, and the tune in M^c^Gibbon's *Scots Tunes*, 1746. The earlier verses referred to are not known. See p. *90 infra*.

Page 16. The maid in Bedlam. The song referred to by Burns is that beginning 'As down on Banna's banks I strayed', the second of the three in the *Museum* for the tune of *Gramachree*. It is in *Vocal Music*, 1775, and entitled 'a favourite Irish air'. The oldest song for the tune, entitled *Will ye go to Flanders*, was printed in Herd's *Scottish Songs*, 1776, the music having previously appeared in Oswald's *Companion*, 1743.

Page 17. The collier's bonny lassie. Ramsay's song is in his *Miscellany*, 1725. Burns was correct about an old song, for the tune is in a manuscript of 1692, and, as *The Collier's lass*, in *Original Scotch Tunes*, 1700. It is still popular. See Dick's *Burns*, pp. *366* and *421*.

Page 17. My ain kind deary, O. The tune is in Bremner's *Reels*, 1760, and as *The lee-rig*, in Oswald's *Companion*, 1756. Fergusson's verses are in Sibbald's *Charmer*, 1782, vol. ii. The 'old words' comprise four lines and a chorus in the *Merry Muses*. See Dick's *Burns*, p. *397*.

Page 18. Blink o'er the burn, sweet Bettie. An English song *Come over the bourne, Besse*, is of Henry VIII's time, and as a parody in the following reign. The first four lines of a similar song is quoted in *King Lear*, Act iii. Sc. 6. The stanzas quoted in the text, which Burns remembered, are in a Black-letter ballad, entitled, 'John's earnest request; or, Betty's compassionate love extended to him in time of distress. To a pleasant new Tune much in request.' Thus does tradition carry along the popular song! The tune in the *Museum* was originally published in the *Orpheus Caledonius*, 1725, with the words from Ramsay's *Miscellany*, 1724.

Page 18. Sae merry as we twa hae been. The chorus of the song which Burns admired is:—

'Sae merry as we twa hae been,
Sae merry as we twa hae been,
My heart it is like for to break
When I think on the days we hae seen.'

The verses in the *Museum* were taken from Herd's *Scots Songs*, 1769. The original tune in the *Skene MS.*, *c.* 1630, entitled *Sa mirrie as we hae bein*, evidently had words.

Page 19. The bonny brucket lassie. 'Balloon' Tytler was a remarkable person and an *enfant perdu*. He was author, editor, politician, printer, and inventor. He took refuge from his creditors in the sanctuary of Holyrood, where he set up a printing press and set up the type of his books without a manuscript. He finally went to America, and died in Salem, Massachusetts. The old song of *The bonny brucket lassie* is lost, but the tune, Dauney says, is in the *Leyden MS.*, 1692. It is in *Sinkler's MS.*, 1710, without title; and in Oswald's *Curious Collection of Scots Tunes*, 1740. The song which Burns wrote about September, 1793, for the tune, has never been printed, nor is the manuscript known.

Page 19. 'When summer comes' is the second song in the *Museum* for the well-known tune of *The broom of Cowdenknowes*, which is in Playford's *London Dancing Master*, 1652, entitled *Broom, the bonny broom*, and numerous Scottish collections of the eighteenth century. Ramsay of Ochtertyre (1736–1814), the friend of Burns, relates that Spittal of Leuchat about 1689, crossing the Alps, heard a woman dressed in a tartan plaid sing the *Broom of Cowdenknowes*. Her husband was a trooper in the Pope's guard.

Page 19. The banks of Forth, beginning 'Ye sylvan powers that rule the plain', is in Yair's *Charmer*, 1749, and the tune composed by James Oswald is in his *Curious Collection of Scots Tunes*, 1740.

Page 20. The bush aboon Traquair. This well-known song is in Ramsay's *Miscellany*, 1724, signed C; and, with the tune, in *Orpheus Caledonius*, 1725. It is one of the airs sung in *The Gentle Shepherd*.

Page 20. My deary, if thou die. The tune is in *Blaikie's MS.*, 1692, and in Ramsay's *Musick*, 1726, and, with the words, in the *Orpheus Caledonius*, 1733.

Page 20. She rose and let me in. The verses are in Ramsay's *Miscellany*, 1725. The original song (which Ramsay simply amended), with the music, is in Playford's *Choyce Ayres*, 1685. Both Francis Semple of Belltrees and Sir James Ayton are credited with the authorship, but neither of the respective advocates have made good the claim. The English tune, different from the Scottish, is in D'Urfey's *Pills to Purge Melancholy*, 1719, i. *324*. The Scottish tune, that in the *Museum*, is in *Orpheus Caledonius*, 1733. See Dick's *Burns*, p. *373*.

Page 21. Go to the Ew-bughts, Marion is in Ramsay's *Miscellany*, 1724, and, with the tune, in *Orpheus Caledonius*, 1733. Burns does

not mention that he wrote in 1786 'Will ye go to the Indies, my Mary' for the tune. The ballad to which he refers in the Note was printed by Ritson in thirty-three four-line stanzas, in his *Scotish Songs*, 1794, from a stall copy. In the fifth volume of the *Museum*, 1796, Johnson inserted fifteen stanzas from Ritson's set to an original melody. See Dick's *Burns*, p. *371*.

Page 21. Lewis Gordon, a Jacobite of 1715, younger brother to the then Duke of Gordon, commanded a regiment for the Chevalier 'and acquitted himself with great judgement'. He declared for Prince Charles in 1745 and died an exile in 1754. The reputed author of *Lewis Gordon* was the Rev. Alexander Geddes (1737–1802), the learned Romish priest with whom Burns was on familiar terms. He made a translation of the Bible which pleased neither the Pope nor the Kirk. For this and other 'heresies' the ecclesiastical hierarchy suspended him from his duties, and his book was put in the Index. The earliest print of *Lewis Gordon* is in the *Scots Nightingale*, second edition, 1779, entitled *The Charming Highlandman*, and the tune entitled *Tarry woo'* is in M^c^Gibbon's *Scots Tunes*, 1746. In Ritson's *Scotish Songs*, 1794, the tune has the same title.

Page 22. Oh! ono Chrio. There is a considerable resemblance in this fragment to the ballad 'The famous flower of serving-men', a ballad published about 1650, which is in *Old Ballads*, 1723, i. *216*. Two of the stanzas are as follows:—

'And then my love built me a bower,
Bedeck'd with many a fragrant flower:
A braver bower you ne'er did see,
Than my true love did build for me.

But there came thieves late in the night,
They robb'd my bower and slew my knight;
And after that my knight was slain,
I could no longer there remain,' &c.

The tune in the *Museum* is in Oswald's *Curious Collection of Scots Tunes*, 1740, and marked an 'Irish air' in Corri's *Scots Songs*, 1783.

Page 22. I'll never leave thee. The words in Ramsay's *Miscellany*, 1725, and, with the tune, in *Orpheus Caledonius*, 1733.

Page 22. Corn riggs. Words in Ramsay's *Miscellany*, 1725, and, with the tune, in *Orpheus Caledonius*, 1733. In Playford's *Choyce Ayres*, 1681, to a song 'Sawney was tall', the tune is entitled *a Northern song*. As *Sawney will ne'er be my love again* it is set to political verses, 'Tony was small but of noble race,' in *180 Loyal Songs*, 1685. To controvert the English origin it may be stated that from a tune, *New Cornrigges* in *Blaikie's MS.*, 1692, it is evident that there existed in Scotland some other tune of the name. From Burns's quotation there was some earlier song than Ramsay's copy. See Dick's *Burns*, p. *352*.

Page 23. The mucking of Geordie's byar. The older verses are in Ramsay's *Miscellany*, 1725, and, with the tune entitled *My*

daddy's a delver of dykes, in *Orpheus Caledonius*, 1725. The tune first gets the title *The muckin' of Geordie's byre* in M^c^Gibbon's *Scots Tunes*, 1742. The fragment of this early song is still known. See Dick's *Burns*, p. *369*.

Page 23. Bide ye yet. The verses are in Herd's *Scottish Songs*, 1776, and, with the tune, in Perth *Musical Miscellany*, 1786. An imperfect version of Jenny Graham's song, 'Alas! my son, you little know,' is in Herd's *Scots Songs*, 1769. It is complete in *The Charmer*, 1782, and, with the tune *Bide ye yet*, in Ritson's *Scotish Songs*, 1794. Miss Graham was one of those Scottish gentlewomen of the eighteenth century who spoke and wrote the vernacular. Some particulars of her life can be seen in Stenhouse's *Illustrations*, 1854, pp. **141* and **408*.

Page 23. Tranent-muir. Adam Skirving (1719–1803) was educated at Preston Kirk in East Lothian, and lived most of his days at the farm of Gorleton. He was an enthusiastic hunter, curler, and golfer, and is said to have been at the battle of Prestonpans or Tranent-muir, on September 22, 1745, where his pockets were picked by some of the breechless soldiers. The ballad was originally issued as a broadside, entitled 'The battle of Preston to the tune *Killiecranky*', and the ludicrous description of Cope's army immediately made it popular. It is printed in Yair's *Charmer*, 1751. The tune *Killiecranky* is a seventeenth-century melody belonging to the battle at Killiecrankie, where Claverhouse was killed, in 1689, and is in *Atkinson's MS.*, 1694, and *Original Scotch Tunes*, 1700. See Dick's *Burns*, p. *484*.

Page 24. To the weaver's gin ye go. Some editors have connected Jean Armour with this song, without much evidence. The capital tune of much variety is in Aird's *Airs*, 1782, vol. ii, and the title is cited in a broadside of the middle of the eighteenth century. See Dick's *Burns*, p. *356*.

Page 24. Strephon and Lydia. These original verses are said to have been written by William Wallace of Cairnhill (*c.* 1712–1763), an advocate who was admitted to the bar in 1734. The tune *The Gordons has the guiding o't* is in no collection prior to the *Museum*. In a prospective list of songs for the third volume of the *Museum* Burns quotes the title of the tune, which he certainly knew.

Page 25. I'm o'er young to marry yet. The modern version in popular editions of the song is now much different from Burns's words, and the tune also has been altered. The verses are original in the *Museum*. The tune is in Bremner's *Reels*, 1758. See Dick's *Burns*, p. *410*.

Page 25. My jo, Janet. This is the model on which Burns framed his humorous *My spouse, Nancy*, and for the same tune. *My jo, Janet* is a dry humorous dialogue between a vain young wife and a parsimonious old husband. The subject is the same as that of an English broadside of the seventeenth century, *Jenny, Jenny, or the false-hearted knight*, whose popular tune served many ballads of the period. The Scottish tune is entitled *The old man* in the *Straloch*

MS., 1627, and as *Long er onie old man*, in the *Skene MS.*, *c.* 1630, The music is also in Oswald's *Companion*, 1751, book iii. See Dick's *Burns*, p. *427*.

Page 26. The birks of Aberfeldy was originally published in the *Museum* to an old tune, *The birks of Abergeldy*, for a seventeenth-century ballad. Burns borrowed the first stanza. The second part of the ballad began 'Bessy is my bed made', and a parody of it is in the *Merry Muses*, and probably connected with the Primrose family. As *A Scotch ayre* the tune is in Playford's *Dancing Master*, 1690, and as *The berks of Abergelde* it is in *Original Scotch Tunes*, 1700. See Dick's *Burns*, p. *389*.

Page 26. Fife and a' the lands about it. Thomas Blacklock, D.D. (1721–1791), will always be remembered as the first literary person who took Burns by the hand, and it was by his advice that the poet came to Edinburgh to republish his *Works*. Blacklock was a considerable contributor to the *Scots Musical Museum*, and Burns, if he rarely was effusive on Blacklock's work, never forgot what he owed to him. The song is original, but the tune is much older, and English. It is in Playford's *Banquet of Music*, 1692, as *Fairest Jenny, I mun love thee*; and again in D'Urfey's *Pills*, 1719, vol. iii. Its earliest appearance as 'Scotch', in the *Gentleman's Magazine*, January 1691–1692, is a parody, *Jockey and Jenny*, a Scotch song 'set by Mr. Akeroyde', a Yorkshireman, who was a prolific composer during the latter half of the eighteenth century.

Page 26. Were na my heart light I wad die. This very fine song, the work of Lady Grizzel Baillie (1665–1746), is in the *Orpheus Caledonius*, 1725—words and music. The tune is an excellent specimen of the pentatonic scale, and much less known than it ought to be. I do not remember seeing it in any other of the numerous eighteenth-century collections of Scottish music than that just named, until it appears in the *Museum*. Ramsay put the verses in his *Miscellany*, 1740. For a sketch of Lady Grizzel's life, see Tytler's *Songstresses of Scotland*, 1871, vol. i.

Page 27. The Young Man's dream. The manuscript of Tytler's song is in the British Museum. Burns was instrumental in selecting the tune, which was originally printed in the *Museum* with the words.

Page 27. Strathallan's Lament. James Drummond, Viscount Strathallan, son of William Viscount Strathallan, was with his father at the battle of Culloden. After that disaster Strathallan fled to the hills, escaped to France, and died in exile. Burns in his first Highland tour passed through Strathallan on August 28, 1787, and wrote his song when he returned to Edinburgh. Allan Masterton, who composed the air, was one of the 'three merry boys', and we shall come across him again by and by. Both verse and air are originals. See Dick's *Burns*, p. *470*.

Page 27. 'What words, dear Nancy.' These are a second set of

words for the tune *What will I do gin my hoggie die*, for which see *supra*, p. *65*.

Page 28. Up in the morning early. The model of Burns's song is in the *Herd MS.*, but the subject is different, as the two stanzas following will show:—

'But we young lads that hae lassies to prie
And gets but a smack of them rarely,
Tak care that Geordy swine does not see,
Noe matter you do not rise early.

. . . . . .

Then up the creepy you maun steal,
And pray to Mass John for to spare ye;
But he'll look at ye as ye were the deil,
In the twilight, or morning early.'

The tune, first known as *Stingo, or the Oyl of Barley*, is in Playford's *Dancing Master*, London, 1651, and retained that title to about 1691, when it was changed 'to the old Scots ballad *Cold and Raw*'. The earliest record in Scotland is in M°Gibbon's *Scots Tunes*, 1755, as *Up in the morning early*. For further particulars see Glen's *Early Scottish Melodies*, 1900, p. *28*; and Dick's *Burns*, 1903, p. *480*.

Page 28. The tears of Scotland. The verses are in the *Muses Delight*, Liverpool, 1754, and the tune, the composition of James Oswald, in his *Companion*, 1752, book iv. Tobias George Smollett (1721–1771), the distinguished novelist, poet, and historian, was derided by the critics for making Strap, the barber's assistant, in *Roderick Random*, converse in Latin. To preserve the memory of past manners, I record a somewhat similar case of a Scot which came under my own observation, nearly forty years ago, in the dispensing room of an ordinary practitioner of medicine in the North of London. A man of dubious personal appearance, in a shiny dress and shoes down at the heel, was conversing in Latin with the doctor, who afterwards told me that he and this man always spoke on business in Latin when any one else was present. This assistant mended bottles and did odd jobs in the laboratory.

Page 28. 'I dream'd I lay.' Burns supplied the tune for the *Museum*, and it looks like a variation of that of the *Young man's dream*, No. *126* (*supra*, p. *27*). See Dick's *Burns*, p. *475*.

Page 29. 'Ah! the poor shepherd's mournful fate.' These verses by Hamilton of Bangour (1704–1754) are in his *Poems*, 1746; in Ramsay's *Miscellany*, 1724, and *The Charmer*, 1751. The tune with Hamilton's words is in the *Orpheus Caledonius*, 1725; and with the title *Sour plumbs in Gallashiels* in Craig's *Scots Tunes*, 1730. The original song is still unknown.

Page 29. The banks of the Devon. Burns wrote the verses in 1787. Charlotte Hamilton at the time was with her cousin, Peggy Chalmers, with whom Burns was more fascinated than with Miss Hamilton, and to whom he afterwards addressed some of his finest letters.

Dr. Blacklock said that Burns offered her marriage. She married Lewis Hay, a partner in Coutts & Co., bankers, and died in Switzerland in 1844. The tune, a Celtic air, is in McDonald's *Highland Airs*, 1784. See Dick's *Burns*, p. *358*.

Page 29. Waly, waly. The original verses belong to the early part of the seventeenth century. It is referred to in a later portion of *Wood's MS.* of 1566, and it is the subject of a ballad which can be seen in Child's *Ballads*, 1890, No. *204*. The sweet verses in the *Museum* are in Ramsay's *Miscellany*, 1725, and, with the tune, in *Orpheus Caledonius*, 1725. Riddell's 'altered' copy in the text is not an improvement on the original air.

Page 30. Duncan Gray. Burns does not state that he contributed this song to the *Museum*, which, in his handwriting, is in the British Museum. It is more decorous than that in the *Merry Muses*, which doubtless is one of the shebeen kind current in the seventeenth century. A set of the verses is in *Herd's MS.* They are the model of Burns's 'Duncan Gray cam here to woo'. The tune is in Oswald's *Cal. Pocket Companion*, 1751, book iii. See Dick's *Burns*, p. *412*.

Page 31. Dumbarton's drums. Burns was deceived in assuming that this song refers to the locality, and particularly to the rocky fortress which dominates the Clyde. The original of what is now the Royal Scots Regiment was the Scots Regiment of Douglas, consisting of 1,200 Scots bound to the King of France for all service, except against the King of Great Britain. In 1653 Louis XIV appointed Lord George Douglas, son of the first Marquess of Douglas, to the command. Lord George came to England in 1669, and in 1675 was created first Earl of Dumbarton, which date may be taken as that of the very good verses in the *Museum*. *Earl of Dumbarton* was a landless and empty title, and his lordship's sword was the only instrument of subsistence. He died in France, March 20, 1692. The tune in its original form, entitled *I serve a worthie lady*, is in the *Skene MS.*, *c.* 1630. In *Apollo's Banquet*, 1670, it is cited 'A Scotch tune', and so on, until it is first printed in Ramsay's *Musick*, *c.* 1726, as *Dumbarton's drums*, and in the *Orpheus Caledonius*, 1733. The verses are in Ramsay's *Miscellany*, 1724, and I have no doubt they were originally published much earlier as a broadside.

Page 31. Cauld kail in Aberdeen. The peculiarity of this song, of which there are so many versions, is that it was known for at least sixty years before the tune was printed. It is cited in Ramsay's *Miscellany*, 1725, but the music originally was printed in the *Museum*, 1788, with the Duke of Gordon's verses which Burns communicated. That the *Museum* tune is the old air I do not doubt; for (1) George Thomson and Burns had a long correspondence about a new song for the tune, and both refer to it as a well-known air; and (2) there are verses in the precise rhythm and measure as old as the beginning of the eighteenth century. Maidment, in *Scotish Songs*, 1859, has *The Cald kail of Aberdeen*, and in the Advocates' Library is a broadside which belonged to James Anderson, the eminent antiquary, who

died in 1724. Another *Cauld Kail,* beginning 'The lasses about Bogie gight', is in Herd's *Scots Songs*, 1769; and the latest in the century is that by William Reid (1764–1831) in *Select Poetry, c.* 1800. See Dick's *Burns*, p. *384.*

Page 32. 'For lake of gold she 's left me, O.' Riddell's statement is erroneous; for the 'tune' is in *Blaikie's MS.*, 1692, and in Oswald's *Companion*, 1751, book iii, both with the title of the first line of the song, which proves that a song existed previous to Dr. Adam Austin's verses, who must have written them after June 7, 1749; when Miss Jean Drummond was married to the Duke of Athol. The song of Dr. Austin (1726?–1774) is in Yair's *Charmer*, 1751, and for the first time with the tune in Bremner's *Scots Songs*, 1757.

Page 32. Here 's a health to my true love. Words and music are original in the *Museum.* That James IV was the composer is a fiction. No air of such phraseology was invented so early as the beginning of the sixteenth century.

Page 33. Hey tutti taiti is the tune of *Scots wha hae.* The verses in the *Museum*, 'Landlady, count the lawin,' were written by Burns for the tune which first appears in Oswald's *Companion*, 1751, book iii. Although apparently older, there is no evidence for the assumption that it existed in the thirteenth century. See Dick's *Burns*, 1903, pp. *431, 448.*

Page 33. M^cGrigor of Rora's lament. Burns was intimate with Miss Isabella M^cLeod, who was one of the first friends he made in Edinburgh. The family was singularly unfortunate: Flora became the beautiful Countess of Loudon, and died in 1780; her husband shot himself in 1786; the father died the same year and his brother John in 1787. The chief of Raasay, brother of Isabella, died in 1801, in financial trouble, and his son and grandson struggled unsuccessfully to redeem the estates, which had been in the family for four hundred years. The tune is a pure Celtic air, remarkable for its beauty and its unusual cadence. It was originally published in M^cDonald's *Highland Airs*, 1784, and in Corri's *Scots Songs.* See Dick's *Burns*, p. *478.*

Page 33. Tune: 14th of October. The song is by Hamilton of Bangour, who could not free himself from the lyrical convention of the age. The Strephons and Delias and Adonis are paramount in the eighteenth century. This song is in Ramsay's *Miscellany*, 1724, and in Hamilton's *Poems*, 1749. The tune in *Orpheus Caledonius*, 1733, has no specific title, but as St. Crispin's trade tune *The 14th of October* it is in M^cGibbon's *Scots Tunes*, 1746, and Oswald's *Companion*, 1751, book iii.

Page 34. Tune: Miss Hamilton's delight. This, like many of Blacklock's songs in the *Museum*, is signed D. The words are in the *Scots Nightingale*, 1779. The tune in Oswald's *Companion*, 1752, book iv, is entitled *The blossom of the raspberry.* In M^cGibbon's

Scots Tunes, published by Bremner in 1768, it is entitled *Miss Hamilton's delight.*

Page 34. Young Damon, by Robert Fergusson, is in the *Scots Nightingale*, 1779, and the tune marked as Oswald's is in his *Companion*, 1751, book iii, entitled *Highland lamentation.*

Page 34. 'Musing on the roaring ocean.' This is the only sea-song of Burns. It is reminiscent of a fragment in the *Herd MS.* The Celtic air *Druimon dubh* was taken from M^c^Donald's *Airs*, 1784. Another and different Irish melody, corrupted to *Drimen duff*, is in Oswald's *Companion*, *c.* 1756, book viii. See Dick's *Burns*, p. *362.*

Page 35. Blythe was she. Euphemia Murray married Smythe of Methven Castle, who afterwards was one of the Judges of the Court of Session. Burns's song was modelled on the brilliant vernacular bacchanalian *Andro and his cutty gun*, which is the original or a parody of verses in the *Merry Muses.* 'Andro' was printed in Ramsay's *Miscellany*, 1740, and in Yair's *Charmer*, 1765, beginning with the chorus :—

'Blyth, blyth, blyth was she,
Blyth was she but and ben;
And weel she lo'ed a Hawick gill,
And leugh to see a tappit hen.'

The 'Hawick gill' was double the size of any other measure of the name, and the 'tappit hen' was the spherical bottle which held the potent *aqua vitae.* The tune *Andro and his cutty gun* is in Oswald's *Companion*, 1754, book vi, and verse and air are in the Perth *Musical Miscellany*, 1786. See Dick's *Burns*, p. *361.*

Page 35. Johnny Faa, or the Gypsie Laddie. The original is a historical or mythical ballad, published as a broadside, without place or date, about 1720, entitled *The gypsy laddie*, and supposed to have been printed at Newcastle. It relates how seven gypsies appeared at the 'Earl of Castle's house' and carried off the Countess. Their fate is described in the last verse :—

'There was seven gypsies in a gang,
And they was brisk and bonny,
And they're to be hanged all in a row,
For the Earl of Castle's lady.'

In Ramsay's version in his *Miscellany*, 1740, the 'seven' are raised to 'fifteen' gypsies, but there is no mention of any locality or name, and it closes as follows :—

'And we were fifteen well-made men,
Altho' we were na bonny;
And we were a' put down for ane,
A fair young wanton lady.'

With some slight variations this version was several times reprinted, and that of Burns brings back from tradition Lord Cassilis as he appeared in the original broadside. The last line in Ramsay becomes

here 'The Earl of Cassilis' lady', and so the said earl and his wife have remained. It is difficult to find musical records of our ballad literature, but the tune *Ladie Cassilles lilt*, one of the oldest, is in the *Skene MS.*, *c.* 1630, and it is the foundation of *Johnny Faa*, first printed in Barsanti's *Scots Tunes*, 1742, evidently gathered from tradition, as the *Skene MS.* was then unknown. In its turn the title *Johnny Faa* was played out, and the tune is now known as *Waes me for Prince Charlie*, from a modern Jacobite song. The legend is that John, sixth Earl of Cassilis, a sour Presbyterian, married Jean, daughter of the first Earl of Haddington. During the absence of the husband, while attending the assembly of Divines in 1643, his wife was willingly abducted by Johnie Faa and his gypsies. The Earl captured the band and hung them all but one, who is supposed to relate the story. Their heads were carved in stone on the tower of Maybole Castle, where the countess was confined. If we could be sure that the tune *Ladie Cassilles lilt* referred to the legend it might be said that the hanging of the gypsies took place in the year 1624, when Johnie Faa and seven others were executed by the government for remaining in the country after having been warned to leave it. Otherwise the date of the tune will not fit the absence of the Earl in 1643. From what Burns has said, which is confirmed by Kirkpatrick Sharpe, an old tradition in Ayrshire existed, which was connected with the ancient house of Kennedy.

Page 35. To daunton me. The manuscript of these verses in Burns's hand is in the British Museum, and the two stanzas are the first in 'Loyal Songs printed in the year 1750'. The third and concluding stanza is as follows:—

> 'But to wanton me, but to wanton me,
> And ken ye what maist would wanton me?
> To see K[ing] J[ames] at Edinb'rough Cross,
> With fifty thousand foot and horse,
> And the U[surper] forc'd to flee,
> O! this is what maist would wanton me.'

The tune is in *Atkinson's MS.*, 1694, and printed in Oswald's *Curious Collection of Scots Tunes*, 1740. See Dick's *Burns*, p. *411*.

Page 36. Absence is in the *Edinburgh Magazine*, February, 1774, and in the *Scots Nightingale*, 1779. The tune, a poor specimen, is in the *Museum* as an original.

Page 36. 'I had a horse, and I had nae mair.' The verses are in Herd's *Scots Songs*, 1769. The tune was traditional prior to the *Museum*, 1788. Burns knew the tune well before 1785, for in that year he wrote for it 'Now breezy win's and slaughtering guns'. See Dick's *Burns*, pp. *354*, *374*.

Page 37. Tune: Banks of Spey. Burns wrote the second stanza of this song, beginning 'Your friendship much can make me blest'. The tune is in M^c^Gibbon's *Scots Tunes*, 1755. See Dick's *Burns*, p. *377*.

Page 37. 'Up and warn a', Willie.' Burns made considerable

alterations in this song, and his manuscript is now in the British Museum. The verses belong to the rebellion of 1715, but the original in *The Charmer*, 1752, and signed 'B. G.', differ considerably—both verbally and metrically—from that in the *Museum*. Tom Niel was a precentor in the Old Kirk of Edinburgh. He is represented in *Kay's Portraits* singing one of his favourite songs. He died in Edinburgh, December, 1800. The tune *Up and Waur* is in Walsh's *Caledonian Country Dances*, and in Oswald's *Companion*, 1751, book iii. See Dick's *Burns*, p. *465*.

Page 37. 'A rosebud by my early walk.' 'The rosebud' was a precocious musician, and for her years a remarkable player on the harpsichord. Burns wrote many of his songs for the *Museum* in the house of Cruikshank, where he stayed for some time after his Highland tour. He tested and corrected his songs, fitting his verses to the musical rhythm and sense of the tunes from the playing of the *Rosebud*, with whom he spent much time. The air of David Sillar is an unvocal composition. See Dick's *Burns*, p. *362*.

Page 38. To a blackbird. Burns wrote the four lines of this song beginning 'For thee is laughing nature gay'. For the tune *The Scots Queen* he instructed Johnson to print 'the two first and the two last stanzas' of his poem, *The Lament*. This was not done. The tune is in Oswald's *Companion*, *c.* 1759, book xii. See Dick's *Burns*, p. *374*.

Page 38. Hooly and fairly. The verses are in *The Charmer*, 1751, vol. ii, and also in both Herd's collections of 1769 and 1776, all entitled *The drunken wife o' Galloway*. The tune with another set of verses is in Bremner's *Scots Songs*, 1757, entitled *Hooly and fairly*. This tune is a good example how in the course of time folk-music is modified and partially changes form; how it acquires a new title and assumes a disguise which covers up its track. I take it that the origin of *Hooly and fairly* is the tune *To horse, brave boys of Newmarket, to horse* in D'Urfey's *Pills to Purge Melancholy*, 1719, i. p. *332*; with some alterations it becomes *Faith I defie thee* in Oswald's *Companion*, *c.* 1753, v. p. *32*; somewhat varied again it is *Hooly and fairly* in Bremner's *Songs*, 1757; in Oswald's *Companion*, 1759, book x, it becomes *The drunken wife of Galloway*, which is the title of the original song in *The Charmer* of 1751.

Page 39. Rattlin, roarin Willie. Dunbar was president, or *colonel*, as Burns styles him, of the Crochallan club, which met in Dauny Douglas's tavern, Edinburgh. The stanza which Burns wrote is as follows:—

> 'As I cam by Crochallan, I cannily keekit ben;
> Rattlin, roarin Willie, Was sitting at yon boord-en';
> Sitting at yon boord-en', And amang guid companie;
> Rattlin, roarin Willie, Ye're welcome hame to me.'

The original *Willy* was a noted Border reiver, whom tradition says did business on the Hawick and Langholm districts. The tune in *Atkinson's MS.*, 1694, was a great favourite, and often printed. It was sung to one of the songs in the opera of *The Boarding School*,

published by Watts, London, 1733. It is cited in Ramsay's *Miscellany*, 1725. See Dick's *Burns*, p. *441*.

Page 39. 'Where braving angry winter's storms.' Peggy Chalmers is referred to on page *93*. Niel Gow's tune is in his collection of *Strathspeys*, 1784. See Dick's *Burns*, p. *360*.

Page 39. Tibbie, I hae seen the day is interesting as a forecast of the excellence of Burns in lyrical poetry. The tune *Invercald's Reel*, a good specimen of the particular dance music of Scotland, is in Stewart's *Reels*, 1762. See Dick's *Burns*, p. *352*.

Page 40. Nancy's ghost. Original verses in the *Museum*. The tune is cited in *180 Loyal Songs*, 1685, entitled 'A loyal Scotch song sung to the tune *Bonny Kate of Edinburgh*', and with the music the 'Scotch song sung to the King at Windsor' in D'Urfey's *Pills*, 1719, vol. ii. The tune is also in M^c^Gibbon's *Scots Tunes*, 1742, and elsewhere.

Page 40. 'Clarinda, mistress of my soul.' Another of Burns's songs for Mrs. M^c^Lehose. Written for the original tune of a professional musician. See Dick's *Burns*, p. *378*.

Page 40. Tune: Marquis of Huntly's Reel. The Rev. John Skinner (1721–1807), the Episcopalian minister of Longside, Aberdeenshire, lived in a cottage at Linshart, 'passing rich on forty pounds a year.' His ecclesiastical works are now forgotten, and he is remembered only by his songs, which his son, Bishop Skinner, of Aberdeen, published under the title *Fugitive pieces of poetry*, Edinburgh, 1809. Burns copied the words of this song for the *Museum*. The tune is in William Marshall's *Strathspeys*, 1781. *The German lairdie* referred to by Burns is a different air, which can be seen, as obtained from a manuscript of Burns, printed in Dick's *Songs of Burns*, 1903, p. *336*. It has no relation to the tune of *The wee wee German lairdie*, a more modern Jacobite song.

Page 41. Gill Morice. This ballad (the foundation of Home's tragedy of *Douglas*, performed for the first time in 1756) first appeared as a broadside, printed in Glasgow in 1755. Several traditional versions have since been recovered and published by Motherwell and Jamieson. The earliest is a fragment found in *Percy's MS.* [*c.* 1666]. No copy of the broadside is known, and the earliest publication is now to be seen in Bremner's *Thirty Scots Songs*, Edinburgh [1757], with the original tune. As literary men generally know little about music, and care as much for it, no surprise need be felt at Dr. Child's ignorance of the copy in Bremner's *Scots Songs*, although it must be stated that many collections of music are noted in Child's *Ballads*. In Percy's copy of the ballad in his *Reliques*, 1765, there are sixteen interpolated lines which are not in Bremner's copy, which I assume to be a literal reprint from the broadside of 1755. Riddell's note in what he says is nearly correct. He is in error, however, in saying that M^c^Gibbon, who died in 1756, was the composer of the tune, for although it is in M^c^Gibbon's *Scots Tunes* it is the edition which Bremner issued in 1682 'with additions'. The

ballad in the *Museum* contains only fifty-six lines of the original 168 lines as in Bremner.

Page 42. Tune: Scots recluse. Burns copied and amended this song of Lapraik (1727–1807) and sent it to the *Museum*, and his manuscript is in the British Museum. But it is a curious circumstance that a song in a different metre, with considerable variations but substantially the same, was printed in *The Weekly Magazine or Edinburgh Amusement*, Oct. 14, 1773, dated 11th Oct. and signed 'A Happy husband'. It is in five six-line metre stanzas, while Burns's copy is in eight-line stanzas. The original is a finer piece of literary work, and apparently by one more skilled than Lapraik's rustic muse. A corresponding stanza of the two versions is as follows:—

Magazine 1773.

'Have I a wish?—'tis all for thee,
Hast thou a wish?—'tis all for me,
So soft our moments move;
What numbers look with ardent gaze,
Well pleased to see our happy days,
And bid us live—and love!'

Lapraik's version from his *Poems*.

'Have I a wish? 'tis all for thee;
I know thy wish is me to please,
Our moments pass so smooth away,
That numbers on us look and gaze.
Well pleased to see our happy days,
They bid us live and still love on;
And if some cares shall chance to rise,
Thy bosom still shall be my home.'

With a few verbal alterations the *Magazine* version is in Sibbald's *Charmer*, 1782. ii. p. *209*. The Ayr Bank, or Douglas Heron & Co., to which Burns refers as the occasion of the song, suspended payment in June, 1772, and the date of the *Magazine* copy easily fits that event of the previous year, when Lapraik would be forty-six years old. The merits of the case cannot be discussed here, and although the weight of the evidence is against Lapraik I have only to add that the song is included in his *Poems on Several Occasions*, Kilmarnock, 1788, where in the Preface he states that while in jail through the Bank failure his 'poems were composed to amuse his solitude, and with no design of publication'. See *Ballads and Songs of Ayrshire*, 1847, second series, p. *67*. The tune *Scots Recluse* is the composition of James Oswald in his *Curious Collection* of *Scots Tunes*, 1740.

Page 42. Jenny was fair and unkind was also communicated to the *Museum* by Burns. It is in Lapraik's *Poems*, 1788, with three additional stanzas. The tune *Scots Jenny* is the composition of Oswald in his collection of *Curious Scots Tunes*, 1742.

Page 42. 'My Harry was a gallant gay' is the work of Burns.

The tune *Highlander's lament* is in Stewart's *Reels*, 1762, with the title *The highland watch's farewell to Ireland*. The regiment was in Ireland between 1749 and 1756, and the appearance of the tune was within a few years after its departure. See Dick's *Burns*, p. *467*.

Page 43. Leader haughs and Yarrow. The verses are in Ramsay's *Miscellany*, 1725, and the tune in the *Orpheus Caledonius*, 1733, with the well-known set of verses 'When Phoebus bright the azure skies', &c., also in Ramsay's *Miscellany*, which originally appeared as a broadside entitled 'A Delectable new Ballad intituled Leader haughs and Yarrow to its own proper Tune', published about 1690 in fifteen four-line stanzas. Of 'Minstrel' Burn, the author, little is known.

Page 43. 'The taylor fell thro' the bed.' The tune is in *Atkinson's MS.*, 1694, entitled *Beware of the ripells*, the song of which is in the *Merry Muses*. The tune is also in Oswald's *Companion*, 1759, vol. xi, and Aird's *Airs*, 1782, vol. i, as *The tailor's march*. It has an affinity to *I love my love in secret*, which is the antetype of the more modern *Logie o' Buchan*. See Dick's *Burns*, p. *409*.

Page 43. Beware o' bonie Ann was written in 1788 or early in 1789 while Burns was in Edinburgh. The tune is an original by Allan Masterton. See Dick's *Burns*, p. *364*.

Page 43. 'This is no mine ain house.' The verses are in Ramsay's *Miscellany*, 1725. The tune *Shuan truish willighan*, or *Deil stick the minister*, belongs to the seventeenth century. A man was tried in Stirling for derision of a minister, by inciting a piper to play *Deil stick the minister*, 'the name of ane spring.' The tune is in *Original Scotch Tunes*, 1700, but very incorrectly printed. The proper air of *This is no mine ain house* is different; which can be seen in Dick's *Burns*, p. *90*.

Page 44. Laddie, lie near me. The words 'Hark! the loud thunder' are original in the *Museum*. The tune *Laddie, lie near me* is in Oswald's *Companion*, 1760, book xii. An English ballad of the seventeenth century with the same title is only a distant relation of the Scottish tune, for which Burns contributed old words to the *Museum*, and also wrote a song to order of George Thomson, for which see Dick's *Burns*, p. *383*.

Page 44. The gardener wi' his paidle. The original publication of the verses was in the *Museum*, and the tune *The gardener's march* is in Aird's *Airs*, 1782, vol. i. To accommodate George Thomson, Burns altered very much this song, which begins 'When rosy May comes in wi' flow'rs', &c. See Dick's *Burns*, p. *390*.

Page 45. The black eagle. Printed in the *Poems*, 1786, of Dr. James Fordyce (1720?–1796), with a note, 'Intended for a pathetic air of that name [The black Eagle] in Oswald's *Collection of Scotch tunes*.' Glen discovered the air in *Blaikie's MS.*, 1692, under the title of *Women's work will never be done*, which is different from

the English tune with a somewhat similar title. The Scottish tune is variously known as *The highway to Edinburgh* in Oswald's *Companion*, 1751, book iii; as *The black egle* in the same collection, book v, and as *The bonny black eagle* in M^c^Gibbon's *Scots Tunes*, 1755.

Page 45. 'Jamie, come try me.' This air of Oswald's is in his *Collection of Curious Scots Tunes*, 1742, and in his *Companion*, book ii, *c.* 1745. See Dick's *Burns*, p. *390*.

Page 45. My bony Mary. I have not discovered the original first half-stanza except it be that on the frontispiece to the second volume of Morison's *Scotish Ballads*, 1790, which represents a soldier parting from his sweetheart with one foot on shore and the other in the rowboat, into which he is stepping. Underneath the engraving are the words :—

'The loudest of thunder o'er louder waves roar,
That's naething like leaving my love on the shore.'

Although the air of Oswald's is a fairly good one it is not nearly good enough for Burns's splendid verses. *The stolen Kiss* is its title in *Universal Harmony*, 1745; in Oswald's *Companion*, 1752, book iv, it is entitled *The secret Kiss*. For want of an appropriate tune this song of Burns is neglected. See Dick's *Burns*, p. *402*.

Page 45. 'The lazy mist' is an Irish air, the words for which Burns described to Dr. Blacklock as 'a melancholy song'. The tune is in Oswald's *Companion*, *c.* 1759, book xii. See Dick's *Burns*, p. *479*.

Page 46. Johnie Cope. Cromek by garbling this Note has caused infinite trouble; for editors were deceived as to the part which Burns took in this song. Now when the Notes of Riddell and Burns are separated it is easy to understand that the poet contributed Johnie Cope to the *Museum*; and the *MS. List of Burns for the Third Volume of Johnson's Museum*, wherein he writes against *Johnie Cope* 'Mr. Burns's old words', settles the point. It is the earliest version printed in a miscellaneous Collection of Songs—the *Museum*, vol. iii, published February, 1790. That to which Burns refers, 'Will ye go to the coals in the morning,' was published by Ritson in his *Scotish Songs*, 1794, ii. p. *84* footnote, with another version in his text. See Dick's *Burns*, 1903. p. *467*. The tune is in Oswald's *Companion*, 1759, book xi; in M^c^Lean's *Scots Tunes*, *c.* 1772; and Aird's *Airs*, 1782, vol. ii.

Page 46. I love my Jean. 'Of a' the airts' is justly placed in the front rank of the songs of Burns. The verses are often incorrectly printed, and I quote the remainder of the song below from Burns's MS. in the British Museum. The first stanza is on page *46 supra*.

'I see her in the dewy flowers,
I see her sweet and fair;
I hear her in the tunefu' birds,
I hear her charm the air:

There's not a bonie flower that springs
By fountain, shaw, or green;
There's not a bonie bird that sings,
But minds me o' my Jean.'

The tune *Miss Admiral Gordon's Strathspey*, the composition of William Marshall, is in his *Collection of Reels*, 1781. See Dick's *Burns*, p. *375*.

Page 46. 'Cease, cease my dear friend to explore.' Stenhouse states that Johnson of the *Museum* told him that Blacklock composed the air.

Page 47. Auld Robin Gray. Lady Anne Lindsay (1750–1825), eldest daughter of James, Earl of Balcarres, and afterwards Lady Anne Barnard, wife of Andrew Barnard, Government Secretary at the Cape of Good Hope, wrote this esteemed ballad of genius some time between the years 1770 and 1772. It owed its origin to a favourite air which had improper verses, of which only two lines are now known:—

'But Oh! quo' he, it comes o'er soon,
The bridgroom grat when the sun gaed down.'

To perpetuate the air Lady Anne celebrated Robin Gray, a shepherd on the Balcarres estate, by heaping on his head a series of misfortunes; because when a child he had arrested her and her sister on the way to the house of an indulgent neighbour. The verses appeared as an original in Herd's *Scottish Songs*, 1776, ii. p. *196*; and those in the *Museum* are copied from Herd. Kirkpatrick Sharpe states erroneously that the ballad was first printed in Herbert Croft's novel of *Love and Madness* in 1780; and Ritson that it is in the last edition of that novel, 1786, p. *17*. A version very much altered is in Sibbald's *Charmer*, 1782, ii. p. *57*, where Lady A. Lindsay is marked as the authoress.

The tune *The bridegroom greets when the sun goes down*, for which the ballad was written, is not in any collection with that title. Its first appearance was with the title and words of *Auld Robin Gray* in Stewart's Collection of *Thirty Scots Songs*, 1781, and later in the Perth *Musical Miscellany*, 1786. Again as *Auld Robin Gray* the tune is in Aird's *Airs*, 1788, iii. No. 582. Before this time it was printed with a new modern air preceded by the old air for the opening stanza in Corri's *Scots Songs* about 1783, i. p. 7. This modern artistic air was claimed in the year 1812 by the Reverend William Leeves, an Episcopalian clergyman, who asserted that he composed it about 1770 when he first saw the ballad of *Auld Robin Gray*. This is very perplexing, for the fact has to be got over that Corri in 1783 printed it nearly thirty years before the claim was made. Leeves published the air in his *Six Sacred Airs* or Hymns, and brings forward the evidence of 'his friend Mr. Hammersley was well acquainted with this ballad before its surreptitious appearance in print; and the still more convincing testimony of a respectable relation now residing in Bath [12 June, 1812] who was on a visit to the author's family at

Richmond when the words were received and the first manuscript (of the music) was produced'. Stenhouse's *Illustrations*, 1853, *231*. I may add that both the old air and the new are in Elliot's *Calliope*, 1788, *368*, and I remark that the claimant must have been singularly indolent in not asserting himself at a time when he might have been cross-examined to some purpose, as he might have satisfactorily explained where the copy printed in 1783 was obtained.

Page 47. Tak your auld cloak about ye was first printed in Ramsay's *Miscellany*, 1725, and with an additional stanza in Percy's *Reliques*, 1765, which also included the stanza sung by Iago in *Othello*, Act ii. sc. 3. It is a variation of Ramsay's fourth stanza, as follows :—

'King Stephen was a worthy Peere,
His breeches cost him but a Crowne,
He held them Sixpence all to deere,
With that he cal'd the Taylor lowne;
He was a wight of high renowne;
And thouse but of low degree:
Itts pride that putts the Country downe;
Then take thine old Cloake about thee.'

In the *Percy MS.*, c. 1660, the stanza begins 'King Harry was a verry good K—'. The additional stanza in the *Percy MS.*, not in Ramsay, is the following :—

'O Bell, my wife, why dost thou flyte?
Thou kens my cloake is very thin:
It is soe sore overworne
A crick thereon cannot runn.
I'll go find the court therein,
I'll no longer lend or borrow;
I'll go find the court within,
For I'll have a new cloake about me.'

Percy made considerable alterations in the song from the text in his old MS. The tune is in Oswald's *Companion*, book ii, about 1745, and Bremner printed verse and air in his *Thirty Scots Songs*, 1757.

Page 47. 'O were I on Parnassus' hill.' This is another of the honeymoon series for James Oswald's tune, *My love is lost to me*, in his *Companion*, book v, about 1753. See Dick's *Burns*, 1903, p. *377*.

Page 47. The Captive ribband. For upwards of sixty years this song has been included in the *Works of Burns*, but for the following reasons it was excluded from Dick's *Songs of Robert Burns*, 1903. In the list of Songs for the third volume of the *Scots Musical Museum* in the holograph of Burns, this entry appears : '*The Captive ribband.* Dr. B[lacklock] gave the words.' In the short note in the *Interleaved Museum* Burns does not claim the song. The tune *Robie donna gorach* is in Dow's *Ancient Scots Music*, about 1775. Stenhouse was the first who erroneously claimed for Burns the authorship of *The Captive ribband.* There is no manuscript of the song known,

although it is possible and probable that Burns sent the copy to the *Museum* to be published.

Page 48. 'There's a youth in this city.' No song of the kind prior to Burns is known. The formidable full title of the tune is *Niel Gow's lament for the death of his brother Donald*, the music of which is in his second *Collection of Reels*, 1788. See Dick's *Burns*, 1903, p. *414*.

Page 48. Tune: Failte na miosg. 'My heart's in the Highlands.' The song *The Strong walls of Derry*, from which Burns borrowed the first half stanza, is in Stenhouse's *Illustrations*, 1853, p. **314*. The tune *Failte na miosg*, or *The Musket Salute*, is in Oswald's *Curious Collection of Scots Tunes*, 1740. See Dick's *Burns*, 1903, p. *453*.

Page 48. John Anderson, my jo. The short note of Burns, as well as the supplementary long addition by Riddell, was omitted in the *Reliques*. This exquisite domestic lyric was suggested by an earlier licentious song of which Burns borrowed only the title. It is in *The Masque*, *c.* 1770, and a relative is in the *Merry Muses*. The whole song of Burns consists of sixteen lines, which faced him as he wrote his Note in the *Interleaved Museum*. A year after his death, or in 1797, *The Scots Magazine* printed a version of six additional double stanzas, entitled, 'John Anderson, my jo—improved by Robert Burns,' which was an imposture. The tune *John Anderson, my jo* is in the *Skene MS.*, *c.* 1630: the earliest example of the music. Of the tradition mentioned by Bishop Percy, and afterwards by W. Tytler, that the tune is one which was parodied from the Romish Church, there is no historical evidence. The tune is in the Watts's *Musical Miscellany*, 1731, vol. vi. For an exhaustive account of the song see Dick's *Songs of Burns*, 1903, p. *424*.

Page 49: 'Ca' the ewes to the knows.' Burns contributed both verse and air to the *Museum*, neither of which were previously known to the world. About 1787 the Rev. Mr. Clunie sang the song to Burns, who, when he sent it to the *Museum*, added the last two stanzas, and out of the first stanza made the first two stanzas. In the manuscript in the British Museum, Burns has noted two bars of the tune. See Dick's *Burns*, 1903, pp. *389*, *390*, Nos. *114* and *118*.

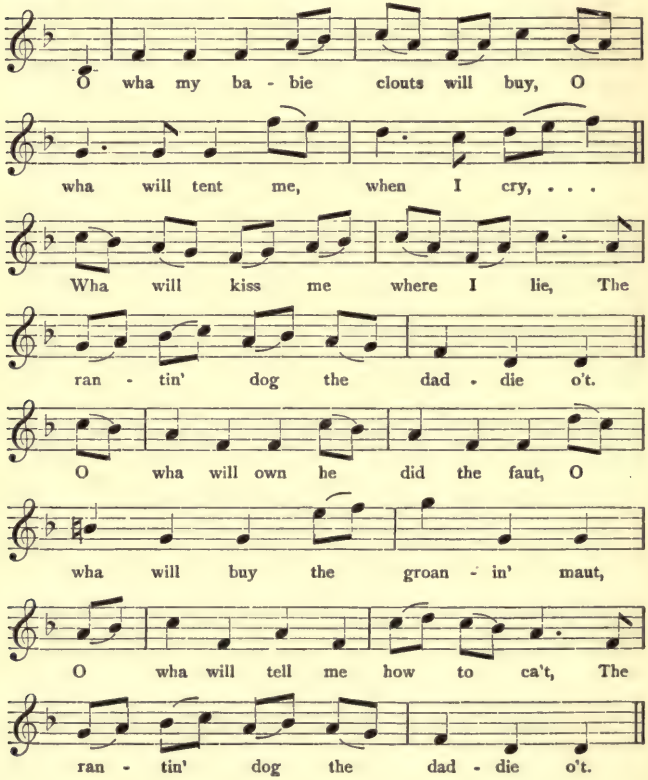
Page 49. The bridal o't. Alexander Ross (1700-1783) was author of *Woo'd and married and a'*, and *The rock and the wee pickle tow*. Burns sent *The bridal o't*, with directions for the tune, to the *Museum*. The earliest title of the music is *Acharnae's Reel*, in Cumming's *Strathspeys*, 1780. In the same year, in M^c^Glashan's *Strathspeys*, it is entitled *Louisa Campbell's Delight*, and in Gow's *Collection* it is *Lucy Campbell*.

Page 49. Todlen hame is in Ramsay's *Miscellany*, 1725, and with the original tune in *Orpheus Caledonius*, 1733, which is not the air to which the words are set in the *Museum*. This modern air is known under various titles, that of *My ain fireside* being the most popular.

Todlen hame, with the modern air, is in the Perth *Musical Miscellany*, 1786.

Page 50. The braes o' Ballochmyle. Sir John Whiteford was a partner in the Ayr Bank, which suspended payment in 1772. Burns knew Ballochmyle well. The tune of Masterton is a passable composition, but the conscious musical amateurs of that time could not surmount the psalm-tune type. See Dick's *Burns*, 1903, p. *356*.

Page 50. The rantin dog, the daddy o't. A copy of this song is in the *Merry Muses*. Burns wrote the verses for the tune *Whar'll bonie Annie lie*, but it was printed in the *Museum* with the tune *East nook of Fife*, as follows :—



The tune entitled *She grip'd at the greatest on 't* is in Oswald's *Companion*, book iv, 1752; and as the *East neuk of Fife* in M^c^Gibbon's *Scots Tunes*, 1755. See Dick's *Burns*, 1903, p. *353*.

Page 50. The shepherd's preference. There is no tune with this title before the *Museum*. There is only a slight trace of *Whistle, and I'll come to you, my lad* in it. Blacklock was the composer, for in a memorandum Burns wrote, 'Mr. Johnson has the words set to the tune by Dr. Black——.'

Page 51. John o' Badenyond. This, by the author of *Tullochgorum*, is, with the tune, in Perth *Musical Miscellany*, 1786. The tune alone is in M^c^Glashan's *Reels*, 1786, and there is a Celtic air resembling it in M^c^Donald's *Highland Airs*, 1784. The words alone are in the *Scots Nightingale*, 1779, p. *250*.

Page 51. A waukrife minnie. The manuscript of Burns is not known, but he states that he communicated both verse and air to the *Museum*. See Dick's *Burns*, 1903, p. *414*.

Page 51. Tullochgorum. The author of *Tullochgorum* possessed the two essential qualifications for writing songs—humour and pathos—and the admiration of Burns for Skinner has not lost its lustre, after more than a century of wear. In writing to him on October 25, 1787, Burns says, 'The world may think slightingly of the craft of song-making if they please; but as Job says—"O that mine adversary had written a book!"—let them try.' The tune, as *Tulloch gorm*, is in Bremner's *Reels*, 1757. Skinner's verses were printed in the *Scots Weekly Magazine*, April, 1776, and, with the tune, in the Perth *Musical Miscellany*, 1786.

Page 52. For a' that an' a' that. This is not Burns's well-known democratic song, 'A man 's a man for a' that,' which was not written until some years later, but a re-written song out of his *The Jolly Beggars*. The following stanza, referring to his wife, is not in the *Museum*:—

> 'But there is ane aboon the lave
> Has wit, and sense, an' a' that;
> A bonie lass, I like her best,
> And wha a crime dare ca' that?'

The earliest verses before 1745 marked for the tune *For a' that* are in the scarce collection of *Loyal Songs*, 1750, which begin:—

> 'Tho' Geordie reigns in James' stead
> I'm grieved, yet scorn to shaw that;
> I'll ne'er look down, nor hang my head
> On rebel Whig for a' that,' &c.

The tune, as *Lady Macintosh's Rant*, was printed in 1754, and it is also in Bremner's *Reels*, 1759, entitled *Lady McIntosh's reel*. See Dick's *Burns*, 1903, pp. *447* and *474*.

Page 52. Willie brew'd a peck o' maut. The festive meeting took place in the autumn of 1789. The verses and Masterton's

original tune were first printed in the *Museum*, 1790. Like the author and composer of the *Marseillaise Hymn*, Allan Masterton has enjoyed posthumous fame from one piece of genius. See Dick's *Burns*, 1903, p. *440*.

Page 52. The ewie wi' the crooked horn. The words and music originally appeared on an engraved sheet, and for the first time in a collection in Johnson's *Museum*. The tune is in Cumming's *Strathspeys*, 1780, entitled *Carron's Reell*, and M^c^Glashan's *Reels*, 1786, entitled *The crooked horn ewe*; which latter date may be taken as the original issue of the song.

Page 53. Craigie-burn Wood. The words were written to celebrate Jean Lorimer, who afterwards became the *Chloris* of Burns. The tune, collected by Burns from tradition, was originally published with the verses in the *Museum*: it is an excellent specimen of folk-music. The poet in 1794 suppressed the chorus, and, with other alterations, sent a copy to George Thomson for his *Scotish Airs*. See Dick's *Burns*, 1903, p. *381*.

Page 53. 'Frae the friends and land I love.' No previous song of the kind has been discovered. Burns's manuscript is in the British Museum, and the tune, *Carron Side*, is in Oswald's *Curious Collection of Scots Tunes*, 1740; and in his *Companion*, *c.* 1756, book viii. See Dick's *Burns*, 1903, p. *473*.

Page 53. Hughie Graham. The 'several editions' of the ballad were most likely derived from a broadside in the Pepys collection, printed by P. Brooksby, about 1660. Another copy is in D'Urfey's *Pills to Purge Melancholy*, 1720, vol. vi. Both are entitled *The life and death of Sir Hugh of the Grime*. Burns contributed *Hughie Graham* to the *Museum*, and made some considerable variations in that which he received from tradition. The tune in the *Museum* is *Druimion dubh*, not the same melody set to Burns's song 'Musing on the roaring ocean', but an Irish air which is in Oswald's *Companion*, book viii. 12, *c.* 1756. Burns's holograph copy of the ballad is in the British Museum. See Dick's *Burns*, 1903, p. *490*.

Page 54. 'A Southland Jenny.' With an original tune Burns sent this to the *Museum* after making verbal alterations in the original, which he obtained from Ramsay's *Miscellany*, 1725. The manuscript is in the British Museum.

Page 54. My tocher's the jewel. The last four lines are old, the rest is by Burns. The tune is in Oswald's *Companion*, 1751, book iii, as a *jig variation* of *The highway to Edinburgh*, otherwise *The black eagle* (*supra*, p. *101*), but the jig variation can scarcely be recognized in the stem. As *Lord Elcho's favourite* it is in Gow's Second *Collection*, 1788. Burns was correct in accusing Nathaniel Gow of improperly claiming the air. See Dick's *Burns*, 1903, p. *414*.

Page 54. Then guidwife count the lawin. Another of the poet's songs, the manuscript of which is in the British Museum. The melody was furnished by Burns. The middle stanza of the song

contains a line giving the proper reading of a hitherto obscure and corrupted proverb. 'For ilka man that 's drunk 's a lord' is not identical with 'as drunk as a lord'. See Dick's *Burns*, p. *443*.

Page 55. There'll never be peace till Jamie comes hame. Burns has somewhere said that when political fires are burnt out and cannot light brands, songs on the subject become the lawful prey of poets. This and other Jacobite songs were written by the poet for tunes the titles of which suggested them. In Oswald's *Curious Collection of Scots Tunes*, 1740, the first appearance, the tune is entitled *There are few good fellows when Jamie's awa'*. See Dick's *Burns*, 1903, p. *472*.

Page 55. 'I do confess thou art sae fair.' This song of Sir Robert Aytoun (1570–1638), which Burns certainly did not improve, is anonymous in Watson's *Scots Poems*, 1711, entitled *Unconstancy in love*. With an air by Henry Lawes, it is in Playford's *Select Ayres and Dialogues*, 1659. The tune in the *Museum* is *The Cuckoo*, printed about 1770 ; afterwards it became *Come ashore jolly tars*, but it is better known in the present day as *Jacky Tar*. See Dick's *Burns*, 1903, p. *396*.

Page 55. The soger laddie. The verses are from Ramsay's *Miscellany*, 1725. The tune is in *Atkinson's MS.*, 1694, and down through the eighteenth century was variously known as *Northland laddie*, *Sailor laddie*, or *Sodger laddie*. As *My Soger laddie* it is with Ramsay's words in *Orpheus Caledonius*, 1733. The tunes *Jacky Hume's lament* or *The hollin buss* are not known, and that of *Ken ye what Meg o' the Mill has gotten* is not the same as *The soger laddie*. See Dick's *Burns*, 1903, p. *446*.

Page 56. 'O! Where wad bonie Annie ly.' The old name of the tune is in Ramsay's *Miscellany*, 1724, from which the words were taken for the *Museum*. The tune is in *Atkinson's MS.*, 1694, entitled *Rood house rant*; later it obtained the name *Red house*, and as *Where would bonnie Annie lie* in Watts's *Musical Miscellany*, 1731, vol. v. With the words of a popular Cumberland hunting song *D'ye ken John Peel* it is known all over the north of England. See Dick's *Burns*, 1903, p. *353*.

Page 56. 'As I cam down by yon castle wa'.' Words and music were communicated by Burns to the *Museum*. It is connected with a fragment in Herd's *Scottish Songs*, 1776, ii. p. *6*. The manuscript of Burns is in the British Museum. See Dick's *Burns*, 1903, p. *491*.

Page 56. Lord Ronald, my son is among the Burns manuscripts in the British Museum. The air was also communicated by Burns for the *Museum*. *Lochaber* is derived either from the tune of *Lord Ronald*, or vice versa. For *Lochaber*, see *infra*, p. *114*, and Dick's *Burns*, p. *491*.

Page 57. O'er the moor amang the heather. Except for what Burns has said on this beautiful song, absolutely nothing else is

known, except that the tune with the title is in Bremner's *Reels*, 1760, at the time when Jean Glover, the assumed writer of the song, was only two years of age! Therefore a song of some sort existed in 1760, of which there is now no trace. I have long thought that Burns himself did much more than edit this fine song. See Dick's *Burns*, 1903, p. *501*.

Page 57. To the Rose bud. Cromek in his *Reliques* styles the author's name 'Johnson' instead of 'Thomson', who is entirely unknown. The tune was also printed originally in the *Museum*. The manuscript of the verses, but not in Burns's hand, is in the British Museum.

Page 58. 'Yon wild mossy mountains.' So far as it is known, the one important episode in the life of Burns on which he was reserved and almost silent was that of *Highland Mary*; and here apparently is another. A farmer of Covington, in Clydesdale, Archibald Prentice, at whose house Burns stayed on his first journey to Edinburgh, it appears, kept a diary, and on the 2nd of May, 1787, Burns visited him *from* Edinburgh. Now it is certain that he wrote a letter to Dr. Blair from Edinburgh on the 3rd of May, informing the Doctor that he was leaving for a Border town next day. As a matter of fact he left on the 5th of May, via Dunse and Coldstream, not anywhere near Covington. There is nothing but conjecture about the mysterious visit to Clydesdale on the 2nd of May, if it ever took place, or could have taken place. Covington is many miles from the source of the Clyde, and the wild mossy mountains which 'rear the infant Clyde' are not visible from the place where he is supposed to have been, and only by a wide poetical licence can they be allowed. Oswald's tune, *Phoebe*, for which the song was written, is in the *Universal Harmony*, 1745, and Oswald's *Companion*, 1752, book iv. See Dick's *Burns*, 1903, p. *357*.

Page 58. 'It is na, Jean, thy bonie face.' Another song in honour of his wife. The English model has not been discovered. The tune, *The Maid's Complaint*, is Oswald's, printed in his *Curious Collection of Scots Tunes*, 1740. See Dick's *Burns*, 1903, p. *376*.

Page 58. Eppie McNab. A fragment is in the *Herd MS.*, the rest is by Burns. The tune is marked for verses in the *Merry Muses*, celebrating *Muirland Meg*, another rustic randy. The music entitled *Appie McNab* is in Oswald's *Collection of Curious Scots Tunes*, 1742. See Dick's *Burns*, 1903, p. *394*.

Page 58. 'Wha is that at my bower-door?' The style and construction of this humorous song by Burns are excellent. The dialogue of question and rejoinder is brief and concise without any superfluity. The manuscript, from the hand of Burns, is in the British Museum, and a copy is in the *Merry Muses*. The tune *Lass, if I come near thee* is in Aird's *Airs*, 1782, vol. i. See Dick's *Burns*, 1903, p. *413*.

Page 59. 'Thou art gane awa.' The words are a parody on

verses in Ramsay's *Miscellany*, 1725, for the tune *Had away from me, Donald.* Both words and air are in Corri's *Scots Songs*, 1783, vol. ii. This tune is in Playford's *Dancing Master*, 1690, entitled *Welcome home, old Rowley*; also in *Orpheus Caledonius*, 1733, entitled *Had away frae me, Donald.* It is also as *Hold away from me, Donald* in *Blaikie's MS.*, 1692. The song in Ramsay's *Miscellany* is signed 'Q', as an old song with additions.

Page 59. 'The tears I shed must ever fall.' The lines which Burns wrote are :—

'No cold approach, no alter'd mien,
Just what would make suspicion start;
No pause, the dire extremes between:
He made me blest—and broke my heart.'

The egregious Cromek has altered Burns's note as follows :—'This song *of genius*, composed by a Miss Cranston', &c., &c. Miss Helen Darcy Cranston (1765–1838) was married on 26th July, 1790, as second wife to Dugald Stewart (1753–1828), Professor of Mathematics in the University of Edinburgh, who was a warm friend and adviser of Burns. The peculiarity of the note of Burns is, that he refers to the author as *a* Miss Cranston, at the time she was married to Professor Stewart, with whom he had been particularly intimate in Edinburgh. Three months after Miss Cranston was married, Burns, by letter, introduced Captain Grose to Professor Stewart, her husband. The note in the *Interleaved Museum* could not have been written before August, 1792, as the fourth volume of the *Museum* was not published before that month. Therefore, it is unlikely that the Miss Cranston whom Burns names was Mrs. Stewart, as is generally believed. The tune for *Janthy the lovely* is the composition of John Barrett, an English pupil of Dr. Blow. 'Janthia the lovely, the joy of her swain,' &c., is in D'Urfey's *Pills*, 1719, vol. v, with Barrett's music. See Dick's *Burns*, p. *482*.

Page 59. The bonny wee thing. Burns met Miss Deborah Davies at Glenriddell House. She was small in stature, with a beautiful face. She had been engaged to a Captain Delaney, who went abroad on foreign service, and his letters to her shortly ceased, which affected her health. The tune, in a rudimentary form, is *Wo betyd thy wearie bodie*, in *Straloch's MS.*, *c.* 1627. It is entitled *The bonnie wi thing* in Oswald's *Companion*, 1758, vol. ix. See Dick's *Burns*, 1903, p. *365*.

Page 59. The tither morn. These verses, 'by a Scots gentleman,' are in an undated edition of *The Goldfinch*; and in another edition, dated 1782; also in *The Scots Nightingale*, 1779, and *The British Songster*, 1786. Burns knew the song in one or more of those collections, and he informed Johnson that it was printed. In very many editions of Burns's *Poems*, *The tither morn* is incorrectly included as his work. Burns collected the tune in the Highlands and sent it to Johnson, who printed it for the first time in the *Museum*, with the words of *The tither morn.* The first measure is that of *The minstrel boy*, and the second that of *Saw ye Johnie cummin.* The last line of

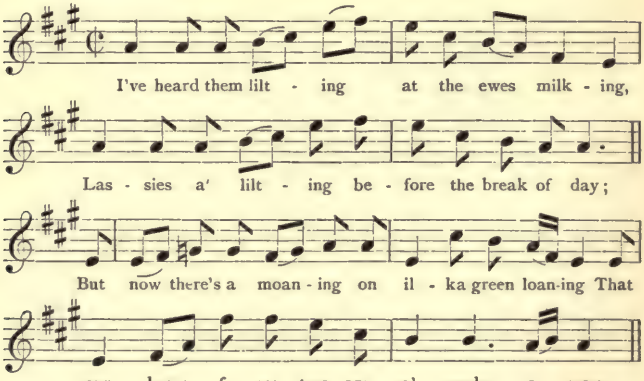
both measures is the close or cadence of *Here's his health in water* or *The job of journey work.*

RIDDELL'S MS.

Page 60. 'Water parted from the sea.' Tenducci, the Italian vocalist referred to on page *82*, introduced the song into Scotland, previous to which he had sung it in London, in the opera of *Artaxerxes*, by Dr. Arne, who composed the music. The words are in *The Bullfinch*, *c.* 1763, and *The Brent*, 1765. The music was reprinted in Aird's *Airs*, 1788, vol. iii.

Page 60. The blithsome bridal. Cromek, in *Reliques*, has printed this note as by Burns. The verses are attributed to Francis Semple, of Belltrees, who died before 1685, and they have been continuously popular for two centuries. D'Urfey printed a curious copy in his *Pills*, 1720, vol. vi. p. *350*. The tune and words of the song are in *Orpheus Caledonius*, 1725. The music, however, appears to have had an earlier title, *The Kirk wad let me be*, from verses in Ramsay's *Songs*, 1720. In the *Roxburgh Ballads* is a broadside of the seventeenth century, entitled *The bride's song*, to be sung to *The Kirk wad let me be*. See Dick's *Burns*, 1903, p. *457*.

Page 60. The flowers of the forest. The old air, *The flowers of the forest*, is in the *Skene MS.*, *c.* 1630. The modern air, and that now always published, is derived from the old air, extensively corrupted and embellished. The original is not often seen, and the following is a copy from the *Skene MS.*, with a verse of the well-known modern song.



This air might be the text of a long critical essay on the vitality of folk-music and its transmission viva voce. It must suffice here

to make a few suggestive remarks. The above tune was unknown to the public until 1838, when specimens from the *Skene MSS.* were translated and printed. The MSS. were presented to the Advocates' Library about 1818, and may have been examined by some one sufficiently expert to read the notation of the lute. To none other could the contents of the MSS. be intelligible. Where, therefore, could the modern air, constructed from the old air with florid embellishments by some professional musician, be procured as published in Oswald's *Companion, c.* 1757, book ix. 18, and M^c^Gibbon's *Scots Tunes*, 1768, except from tradition? Sir Walter Scott, a competent authority on old songs, said that the following two lines are old:

> 'I've heard a lilting at the ewe milking,
> The flowers of the forest are a' wede away.'

This fragment doubtless represents the song, which perpetuated the melody. Three different songs, all written by ladies, are now sung to the air. (1) 'Adieu, ye streams that smoothly glide,' is in the *Scots Musical Museum* with the modern air. It was written by Miss Anne Home (1742–1821), who became the wife of Dr. John Hunter, the celebrated anatomist; and was first printed in *The Charmer*, 1765, i. p. *361* and *The Lark*, 1765, p. *10*. (2) 'I've seen the smiling of fortune beguiling,' also in *The Lark*, 1765, p. *37*, and in *The Charmer*, 1765, i. p. *361*, was written by Miss C. Rutherford (1710–1794), who married Patrick Cockburn, youngest son of Lord Chief Justice Clerk, Adam Cockburn of Ormiston. (3) 'I've heard of a lilting at the ewes milking,' said to have been written about 1755, and passed off as an old ballad by Miss Jane Elliot (1727–1805), sister of Sir Gilbert Elliot of Minto, also a writer of songs. It is printed in Herd's *Scots Songs*, 1769, p. *338*. The best known of the three songs is the second, which is in every good collection of songs.

Page 61. John Hay's bonny lassie. This Note, by Riddell, is always quoted as from Burns, sometimes with peculiar results. *John Hay's bonnie lassie* was published by Allan Ramsay in his *Poems*, 1720, the year in which the Dowager Countess of Roxburgh is said to have died. How a Countess Dowager could be represented as 'fresh as the Spring, and sweet as Aurora', and that the impassioned lover should exclaim, 'I'm all in a fire, dear maid, to caress ye', requires some explanation. The tune of *John Hay's bonny lassie* is in *Orpheus Caledonius*, 1725, in Allan Ramsay's *Music, c.* 1726, and in Craig's *Scots Tunes*, 1730.

Page 61. Mary Scot. This Note is also in the *Reliques* as from Burns. The song is in Ramsay's *Poems*, 1720. The tune was in extensive use during the whole of the eighteenth century, and seems to have originated in England, where it was published in *Apollo's Banquet*, 1687, with the title *Long Cold Nights*. Words and tune are in the *Orpheus Caledonius*, 1725.

Page 61. Down the burn, Davie. Cromek deliberately garbled

this note of Riddell's with the intention to mislead. He omitted the words 'by my father', in order to avoid suspicion. The father of Burns knew more about sermons than songs, and the public might have been startled to learn that he gave any attention to 'profane' airs; so Cromek avoided awkward questions by suppressing the three words. The tune *Down the burn, Davie* is in the *Orpheus Caledonius*, 1725. It is somewhat varied in the *Museum* with the verses from Ramsay's *Miscellany*, 1724. See Dick's *Burns*, 1903, p. *400*.

Page 62. 'O saw ye my father.' This fine old song derives no additional value from the unrhythmical stanza which some one has written at the bottom of the printed page of the *Interleaved Museum*. In Herd's *Scots Songs*, 1769, are the original verses in four stanzas. In the edition of 1776 are the seven stanzas as in the *Museum*. Verse and air are in Stewart's *Scots Songs*, 1772. See Dick's *Burns*, 1903, p. *386*.

Page 62. 'Low down in the broom.' The tune alone is in the *Caledonian Pocket Companion*, 1755, and, with the words, in Bremner's *Scots Songs*, 1757. The song is still well known.

Page 62. Braes of Ballenden. The verses are in Dr. Blacklock's *Works*, 1756, and in Herd's *Scots Songs*, 1769. The tune for which the words were written is in Oswald's *Curious Collection of Scots Tunes*, 1740, and in his *Companion*, book v; but Oswald lays no claim to be the composer.

Page 62. My apron, deary. Sir Gilbert Elliot (1722–1777), the author of the verses 'My sheep I've forsaken', was the brother of Jane Elliot, who wrote 'I've heard a lilting', one of the songs for the air *The flowers of the forest*. Sir Gilbert was a member of Parliament for many years, and afterwards was one of the Lords of the Admiralty. His tastes were literary and musical; this is one of his best songs, which can be seen in Yair's *Charmer*, 1749, for the tune, *My apron, deary*, originally published in *Orpheus Caledonius*, 1725, with old words now discarded. Allan Ramsay marks a song for the tune in his *Miscellany*, 1724.

Page 62. Lochaber. This Note is not in the *Reliques*. Riddell's statement that the song was written by a fugitive is not correct. It is the work of Allan Ramsay, and is in his *Miscellany*, 1724; also in his *Works*, 1800 [new ed. 1877]. The Index of the *Scots Musical Museum* cites him as the author. The tune is in *Blaikie's MS.*, 1692, entitled *King James' March to Ireland*. Since 1733, when Ramsay's song was published, with the air, in *Orpheus Caledonius*, it has retained the title *Lochaber*. It is the tune which Burns thought was framed out of *Lord Ronald*. See Dick's *Burns*, 1903, p. *491*.

Page 63. M^cPherson's farewell. This Note is in the *Reliques*, but no indication that Riddell wrote it. James M^cPherson, a mixture of the Celt and gipsy, was the head of a gang of bandits, who exploited the north of Scotland in the beginning of the eighteenth century. He was captured and tried before the sheriff of Banffshire,

on November 7, 1700, and with another of the gang was hung next day. As Burns describes:

'Sae rantingly, sae wantonly,
Sae dauntingly gaed he;
He play'd a spring, and danc'd it round
Below the gallows tree.'

A short time after his execution his memory was embalmed in a ballad, with a stirring title, *McPherson's Rant; or the last words of James McPherson, murderer. To its own proper tune* From the imperfect copy in Herd's *Scots Songs*, 1769, Burns found the model of his wild stormful song, which he wrote for the *Museum*. It is one of those which has made him famous. His holograph of the verses is in the British Museum. The tune is in *Sinkler's MS.*, 1710, entitled *McFarsence's testament*, and in Oswald's *Companion*, 1755, book vii, as *McPherson's farewell*. The charge against Gow of having printed the tune as his own, under a different title, is correct. See Dick's *Burns*, 1903, p. *475*.

Page 63. The maid of Selma. The Note is not in the *Reliques*. The verses are an adaptation from *Ossian*, and the tune is modern and peculiar. The first part resembles the opening of Oswald's *Lude's lament*, in his *Companion*, book ix. *c.* 1757. But the *Museum* obtained both verse and air from Corri's *Scots Songs*, 1783, or Stewart's *Scots Songs*, 1772.

Page 64. Song of Selma. This, another Celtic air, is in Stewart's *Scots Songs*, 1772, and Corri's *Scots Songs*, 1783. The verses are from *Ossian*.

Page 64. O Bessy Bell and Mary Gray. The tradition detailed in the note by Riddell was supplied by Major Barry, the owner of Lednoch, to the Edinburgh Society of Antiquaries; previous to which Barry had communicated the same to James Cant, who printed in 1774 an edition of *The Muses Threnodie*. All the information comes from this source; upon which Professor Child remarks that the pestilence referred to took place in 1645. The verses were published by Ramsay in his *Poems*, 1720; the only old portion being the first four lines:

'O Bessy Bell and Mary Gray,
They are twa bonny lasses;
They bigg'd a bower on yon burn-brae,
And theek'd it o'er wi' rashes.'

The song was immensely popular in the eighteenth century, for before Ramsay's time a skit on the birth of the Chevalier St. George was issued, beginning, 'Bessy Bell and Mary Gray, Those famous bonny lasses,' &c. The literature of the song does not go farther back than the eighteenth century, but the music and the title are earlier. The title is in the *Guthrie MS.*, *c.* 1690, but the lute music of this manuscript has not yet been deciphered. It is named *Bess-Bell* in *Original Scots Tunes*, 1700; and in *Orpheus Caledonius*, 1725, *Bessy Bell*. Although there are many versions of the poetry, I have not seen elsewhere the doggerel which Riddell has copied in the *Inter-*

leaved Museum, and it is new to the present generation. The verses are incomplete, for the next leaf of the *Interleaved Museum* on which the poetry is said to be continued is missing.

Page 65. 'What will I do gin my hoggie die.' Cromek is exhibited here in his worst case, and nothing can extenuate his folly. He knew that if he printed verbatim the note of Riddell, to pass it off as written by Burns, he would be challenged for an anachronism; so he altered and manipulated the text, in order to avoid suspicion and awkward questions. As published in the *Reliques* this note reads as follows: 'Dr. Walker, who was minister at Moffat in 1772, and is now (1791) Professor of Natural History in the University of Edinburgh, told the following anecdote concerning this air. "He said that some gentlemen," and so on, as in our text. The original note records the discovery of the tune a few years prior to 1772, but as Burns was then only thirteen years old, it would have been imprudent in Cromek to exhibit him with such precocious interest in particular tunes, so he vaguely postdates the occasion to the year 1791, or nineteen years later. By his manipulation, and transferring the authorship to Burns, Cromek not only deceived the public as to the time when the tune emerged from tradition, but he was the unconscious instrument of tempting Stenhouse to make a false statement. William Stenhouse, like Peter Buchan, the collector of old ballads, was never at a loss to produce what was wanted. In this case he fell into the trap which Cromek had prepared for him, and boldly asserted as a matter of fact, that Stephen Clarke, organist and singing-master, and the friend of Burns, was the gentleman who wrote the tune from the voice of the 'old woman'. He even improves and corrects the innocent Dr. Walker, as may be seen in the following extract from his *Illustrations*, p. *127*. 'The gentleman who took down the tune was the late Mr. Stephen Clarke, organist, Edinburgh. But he had no occasion for a flute to assist him, as stated by Dr. Walker.' It may be remarked that Clarke and Burns never met before 1787, and even 'a few years' before 1791 was too early for any musical transactions of the kind between the two. The exposure of Cromek, therefore, involves the condemnation of Stenhouse as a reckless writer in a place where one might least expect to find him. Burns contributed the verses of *What will I do gin my hoggie die* to the *Museum*, and his manuscript is in the British Museum. The tune is in M^c^Glashan's *Scots Measures*, 1781, with the above title, and as *Moss Platt*, in Reinagle's *Scots Tunes*, *c.* 1782. See Dick's *Burns*, 1903, p. *478*.

Page 65. Where Helen lies. This is the only note in the *Interleaved Museum* of which I did not take a complete copy. It simply repeats, with a few verbal differences, what Pennant says in his *Tour of Scotland*, 1774, p. *88*, as follows:—'In the burying ground of Kirkonnel is the grave of the fair Ellen Irvine, and that of her lover. She was daughter of the house of Kirkonnel, and was beloved by two gentlemen at the same time; the one vowed to sacrifice the successful rival to his resentment, and watched an opportunity while

the happy pair were sitting on the banks of the Kirtle, that washes these grounds. Ellen perceived the desperate lover on the opposite side, and fondly thinking to save her favorite, interposed, and receiving the wound intended for her beloved, fell and expired in his arms. He instantly revenged her death; then fled into Spain and served for some time against the infidels; on his return he visited the grave of his unfortunate mistress, stretched himself on it, and, expiring on the spot, was interred by her side. A sword and a cross are engraven on the tomb-stone, with *hic jacet Adam Fleming*: the only memorial of this unhappy gentleman, except an ancient ballad of no great merit, which records the tragical event.' The copy of the ballad which Riddell, in his *MS. Collection*, 1791, says is the oldest edition, was obtained from a Mr. Henderson's *MS.* It is in sixteen four-line stanzas. But the earliest printed copy of *Fair Helen* is in a rare volume entitled '*Poetical Legends* [John Tait], London. Printed and sold by John Donaldson, 1776', which begins 'My sweetest sweet and fairest fair'. Burns contributed *Where Helen lies* to the *Scots Musical Museum*, the manuscript of which is in the British Museum. In a letter to George Thomson, of July, 1793, he says, 'The old ballad "I wish I were where Helen lies" is silly to contemptibility. My alteration in Johnson is not much better.' The earliest record of the ballad is the music entitled, *Where Helen lies*, in *Blaikie's MS.*, 1692, without words. The same title is cited by Ramsay, in his *Miscellany*, 1724. When the tune was rescued from tradition, and put into print in Barsanti's *Scots Tunes*, 1742, it was corrupted almost beyond recognition. The reprint in M^cGibbon's *Scots Tunes*, 1768, and particularly in the *Scots Musical Museum*, is so unvocal that it prevented the ballad receiving any attention. For a chronological record of the verses and a translation of the tune of 1692, see Dick's *Burns*, p. *497*.

Page 66. The bonny Earl of Murray obtained his title through his marriage with the eldest daughter of the Regent Moray. James VI commissioned the Earl of Huntly in 1592 to pursue and put into ward the Earl of Bothwell, one of the stalwarts of his time. Whether Murray was intended to be involved in the plot, which he was commissioned to root out, is uncertain; but there appears to have been very little ostensible reason why he should have been attacked and killed. Although the king promised to punish Huntly nothing was done, and Huntly subsequently boasted that he only carried out the king's commission. Thus the bonny Earl of Murray, murdered in 1592, aged twenty-five years, has gone down to posterity as the victim of a jealous king. The earliest appearance of the ballad is in the *Orpheus Caledonius*, 1733, with the tune. Ramsay copied the same verses into the fourth volume of his *Miscellany*, 1740.

Page 66. Cromlet's lilt. Stenhouse, not to be outdone in the relation of the marvellous, has described how when James VI paid a visit to Helen's mother, all her thirty-six children were ranked on the lawn, and the uncommon spectacle of such a large family produced a royal joke at which the king himself laughed heartily, 'and

afterwards ate a collop sitting on a stone in the close.' We are also told that when more than a hundred years old the tutor of Ardoch 'could drink a bottle of ale at a draught', a Gargantuan family of all dimensions! *Cromlet's lilt* came out as a broadside towards the end of the seventeenth or beginning of the eighteenth century. It is in Ramsay's *Miscellany*, 1725, and, with the tune, in the *Orpheus Caledonius*, 1733. Stenhouse says that the tune is named for one of the hymns in Geddes's *Saints Recreation*, 1683.

Page 67. Colonel Gardener. Sir Gilbert Elliott, of Minto, wrote this elegy on Colonel James Gardiner (1688–1745), who was in active service in the rebellion of 1715, and at that time was regarded as sowing his wild oats. His change of life and thought took place some years later. His daughter, Mrs. Richmond Inglis, is one of the minor poetesses of Scotland from having published '*Anna and Edgar, or Love and Ambition*—a poetical tale', Edinburgh, 1781. The tune of *Colonel Gardiner* is entitled *Sawnie's pipe* in Oswald's *Companion*, *c.* 1757, book ix.

Page 68. Tibbie Dunbar. Riddell repeats his Note in his *Galwegian and Border Tunes*, 1794, where the tune is entitled *My silly auld man.* Under *Johnny M^c^Gill* it is in Campbell's *Reels*, 1778. Burns wrote Tibbie Dunbar for the *Museum*, the manuscript of which is in the British Museum. See Dick's *Burns*, 1903, p. *363*.

Page 68. The Highland Character. Lieutenant-General Sir Henry Erskine (1720?–1765), the writer of the once very popular song 'In the garb of old Gaul,' was for a considerable time a member of Parliament. The verses are in *The Lark*, 1765, vol. ii. The composer of the tune, General John Reid (who died in 1807), printed the music in his *Collection of Marches*, &c., entitled *The Highland, or 42nd Regiment's March.* It is also in Bremner's *Airs and Marches*, 1756. This enthusiastic amateur musician is well known for his endowment of the Chair of Music in the University of Edinburgh. By the death of his sister a sum of £70,000 became available from General Reid's estate, and Trustees entered into possession in 1838 to found, (1) a Chair of Music, and (2) to give a concert of music on every 13th of February, the donor's birthday. For nearly thirty years the musical bequest scarcely produced anything but law suits, which reduced considerably the bequests. Up to the present time the only achievement of the University in the domain of music is the diffusion of a taste for the higher forms of the musical art. As yet it has not produced any fully equipped musician of renown.

Page 68. The Gaberlunzie man. This Note is printed verbatim by Cromek, except that the initials of Robert Riddell are suppressed. Ramsay first printed *The Gaberlunzie Man* as an old song, as stated in the Preface to the *Tea Table Miscellany*, 1724, and it is signed 'I'. I cannot find the Scottish monarch specifically named as the author earlier than the copy in Watts's *Musical Miscellany*, 1731, p. *140*, where it is stated that 'The words and tune compos'd by King James V of Scotland on occasion of an adventure of his in disguise

after a country girl'. Afterwards, in Percy's *Reliques*, 1765, it is 'attributed to James V'. I do not doubt that the tradition is old, and there it rests. James V was a bohemian, and known in history as the 'guidman of Ballangeich' who wandered over the country in disguise. We shall come across him again in *The jolly beggar*. The tune of *The Gaberlunzie man* is also attributed to him without any evidence. That it is an old air cannot be doubted. It was originally published with the verses in *Orpheus Caledonius*, 1725; and it was repeatedly copied into the collections of Scottish Song during the eighteenth century.

Page 68. Donald and Flora is the work of Hector Macneil (1746–1818), and the *Museum* verses, Stenhouse says, are from a stall-copy entitled 'Donald and Flora. On the late misfortune of General Burgoyne and his gallant army.' A revised version is in Macneil's *Works*, 1812. I have not observed the tune before the Perth *Musical Miscellany*, 1786, which contains the verse and air of the song.

Page 69. 'Awa', Whigs, awa'.' Burns sent the song to the *Museum*, and in the holograph list for the third volume he styles it 'Mr. Burns's old words.' A fragment of eight lines, which, except the chorus, Burns did not use, is in the *Herd MS.* as follows:—

'And when they cam by Gorgie Mills
They lickèd a' the mouter,
The bannocks lay about there
Like bandoliers and powder;
Awa', Whigs, awa',
Awa', Whigs, awa';
Ye're but a pack o' lazy louns,
Ye'll do nae guid ava.'

The tune, still a very popular air, is in Oswald's *Companion*, book vi, 1754. It resembles and may be compared with *My dearie, if thou die*, which is an older air. See Dick's *Burns*, 1903, p. *461*.

Page 69. The jolly beggar. The original publication of the words is in Yair's *Charmer*, 1751, ii. p. *237*; then in Herd's *Scots Songs*, 1769, p. *46*; and afterwards, a little varied, in Herd's *Scottish Songs*, 1776, ii. p. *26*, a verbatim copy of which is in the *Museum*. The first verse and chorus is as follows:—

'There was a jolly beggar, and a begging he was bound,
And he took up his quarters into a land'art town,
And we'll gang nae mair a roving
Sae late into the night,
And we'll gang nae mair a roving
Let the moon shine ne'er sae bright.
And we'll gang nae mair a roving.'

These are the sources in Scotland from which proceeded this very humorous and somewhat licentious ballad, which Ramsay, probably for that reason, excluded from his *Miscellany*. I have no doubt it

was known traditionally in Scotland earlier than the eighteenth century, for the same details are dispersed in manuscripts. Walpole, who did not insert the verses in *Catalogue of Royal and Noble Authors*, 1759, certainly refers to them when Percy quotes him as saying, 'that there is something very ludicrous in the young woman's disgust when she thought her first favour had been thrown away upon a beggar'. Perhaps the earliest record is an English broadside in the Pepys Collection entitled, *The Politick begger-man*, published about 1660, in twelve stanzas, with a chorus which begins as follows:—

'There was a jovial begger-man, a begging he was bound,
And he did seek his living in country and in town.
With a long staff and a patcht coat, he pranc'd along the pad,
And by report of many a one he was a proper lad.
His cheeks were like the crimson rose,
His forehead smooth and high,
And he was the bravest begger-man
That ever I saw with eye.'

This ballad contains the leading incidents in *The jolly beggar*, but there is a dullness and a want of fire in the recital. The canting and begging poetry of England is a far from negligible quantity in the study of ancient manners of an aggressive class. About the middle of the seventeenth century *The beggars chorus* was sung in Harry Brome's *Jovial Crew*, which was acted in the cockpit of Drury Lane in 1641. The words are not in the published play 1652, but the song—verses and air—are in *180 Loyal Songs*, 1685, and begin as follows:—

'There was a jovial begger, he had a wooden leg,
Lame from his cradle, and forcèd for to beg.
And a begging we will go, will go,
And a begging we will go.'

The English tune has no resemblance to the Scottish. *The beggars chorus* was popular in England down to the middle of the eighteenth century, and the air was sung to many parodies with refrains such as *A bowling we will go*; *A fishing we will go*; *A hunting we will go*; &c., &c. The verse and air of *The beggars chorus* are also in D'Urfey's *Pills*, 1719, vol. iii, and to be quite clear in our description it may be remarked that the incidents in the English Song have nothing in common with the Scottish, *The jolly beggar*, which, like *The Gaberlunzie man*, is said to have been written by James V. In an imprinted version the beggar is described as having 'goudie locks', 'milk white skin', and a 'ruffled shirt'; but as in this same version the jolly beggar 'patt his hand in his pocket and gaa her ginnes three' this proves, unless it is an interpolation, that the words are not older than 1663, when guineas were first coined. In Herd's *Collection*, and the *Scots Musical Museum*, the guineas become 'kisses'. The Scottish tune is in the *Caledonian Pocket Companion*, 1757, book ix, and as a double tune is entitled *The beggars meal pokes*, 'Compos'd by King James VI.' The music in the *Museum* consists

of only one measure or strain. I may say that the only difference between the verses in *The Charmer*, 1751, and the *Museum* copy is that the original chorus is 'Fa, la, la,' &c., while from Herd of 1776 onwards the chorus becomes 'And we'll gang nae mair a roving,' &c., &c.

Page 69. A mother's lament, &c. This Note of Riddell's was printed with alterations and omissions. In the *Law MS.* Burns acknowledges having written the song, but there is no authority for saying that he eulogized John Riddell, the composer, who died in 1795, and whose tune *Finlayston house* is in his *Scots Reels*, 1782. See Dick's *Burns*, 1903, p. *363*.

Page 70. The White Cockade was written by Burns for the *Museum*, and he claims it in the *Law MS.* The tune was originally known as *The ranting Highlandman*, in Campbell's *Reels*, 1778. The distinctive cockade of the House of Hanover was a rosette of black, therefore the Jacobites adopted white. See Dick's *Burns*, 1903, p. *466*.

Page 70. Killiecrankie. This song in the *Museum* is signed 'Z' as an old song, but there is distinct evidence that Burns wrote the words. Stenhouse states, what has never been disputed, that 'The chorus is old. The rest of it, beginning "Whare hae ye been sae braw lad," was written in 1789 by Burns, on purpose for the *Museum*.' In *Leyden MS.*, 1692, the tune is styled *Killiecrankie*; in M^c^Gibbon's *Scots Tunes*, 1755, it is entitled *An ye had been where I have been you would not been so canty*, which constitute the first two lines of the chorus of the song. The first phrase of a tune, *My mistres blush is bonie*, in the *Skene MS.*, *c.* 1630, is a part of this air *Killiecrankie*. Riddell's note in the *Interleaved Museum* is printed verbatim in the *Reliques* as from Burns. This *Killiecrankie* is different from that sung to *Tranent Muir*. See *supra*, p. *91*, and Dick's *Burns*, 1903, p. *471*.

Page 70. Tam Glen. This Note is not in the *Reliques*; presumably it could not be altered to any purpose, and rather than mark it as Riddell's it was left out. *Tam Glen* was published in the *Museum*, 1790, with the proper tune. It is now almost invariably printed with *The mucking o' Geordie's byre*, which is not its proper tune. That for which it was written is an English composition of the seventeenth century known as *Hewson the Cobbler*, the verses of which are in the *Vocal Miscellany*, Dublin, 1738. Hewson was originally a shoemaker, had only one eye, was a soldier in the Parliamentary Army, became a colonel, was knighted by Cromwell, and became one of his lords. The Restoration song-books contain punning verses on his person and character. See Dick's *Burns*, 1903, p. *414*.

Page 71. Galloway Tam is printed in the *Reliques* as if the Note was by Burns, who wrote the verses for the *Museum*, and somewhere entitles them 'Mr. Burns's old words'. The tune is in *Atkinson's MS.*, 1694, and in Oswald's *Companion*, 1754, book vi.

Page 71. Bonie laddie—Highland laddie. In the *Reliques* there is a long note entitled *Highland laddie*, which is not in the

Manuscript; *supra*, p. 75. Some of the material is in a letter to George Thomson, and another portion somewhat resembles what Burns has written as given in our text, p. 8. The rest is partly apocryphal or compounded from some songs in the *Merry Muses*. See Dick's *Burns*, 1903, p. *472*.

Page 71. 'Ae fond kiss and then we sever.' This well-known beautiful song of Burns was written in December, 1791, to commemorate the departure of Mrs. M^c^Lehose to the West Indies, and it is remarkable that Riddell does not notice Burns as the author. The tune *Rory Dall's Port*, for which the verses were written, is a Celtic air in Oswald's *Companion*, *c.* 1756, book viii. See Dick's *Burns*, 1903, p. *379*.

Page 71. Nithsdall's welcome hame. This is the last note in the *Interleaved Museum*. Riddell's tune, *Nithsdale's welcome hame*, is one of the best of his musical compositions, and Burns's verses are appropriate. See Dick's *Burns*, 1903, p. *467*.

III. INTERLEAVES MISSING.

Page 72. The Highland lassie, O. The episode of 'Highland Mary' is the least known in the life of Burns, and upon it he was most reticent. The Note which Cromek has printed contains more specific details than all else on the subject. Considering how untrustworthy this editor is, the missing leaf immediately raises the question—Did Burns write on it what Cromek has printed? Every disputant on the Marion question has hitherto accepted the Note as genuine, because the accuracy and fidelity of Cromek were never questioned. The 'Second Sunday of May', the date of the last meeting of Burns and Mary Campbell, is only to be found in Cromek's *Reliques*. Scott-Douglas decided that it was the 14th of May, 1786, and the following day, Monday, was a servants' term day when Mary left her place. If the leaf, now missing, exists, it is desirable that it should be disclosed to the public. The Bible, which passed from Burns to Mary with his inscription and signature much obliterated, after being in America, is now in the poet's monument at Ayr. The song was certainly written when he arranged to leave for Jamaica in the summer of 1786, and it was one of the earliest given to Johnson for his *Museum* for the tune *M^c^Laughlin's Scots Measure*, first printed in *Original Scotch Tunes*, 1700. See Dick's *Burns*, 1903, p. *372*.

Page 73. 'The day returns, my bosom burns.' It is not very difficult to understand why this leaf was abstracted. The volumes remained in the family of the Riddell's or their collaterals for nearly

seventy years, and we may assume one or other took out the leaf. Robert Riddell was an amateur musician; he composed his *Seventh of November* and printed it in his Collection *New Music*, 1787; the tune for which Burns wrote his verses. See Dick's *Burns*, 1903, p. *363*.

Page 73. 'The gloomy night is gath'ring fast.' The substance of this Note is in Burns's Letter to Dr. Moore, which Currie printed in *Works of Burns*, 1800, i. 56. The song was originally published in the first Edinburgh edition, 1787, and there marked for the tune *Roslin Castle*. This tune, having been appropriated in the first volume of Johnson's *Museum*, the beautiful verses of Burns 'The gloomy night is gath'ring fast', when published in the third volume, were set to a worthless composition by Allan Masterton. George Thomson, in his *Scotish Airs*, got nearer an expression of the verses with the Celtic air *Druimon dubh*. No music publisher apparently has discovered the proper tune, *Roslin Castle*, one of the best Scottish Airs (*supra*, 83). See Dick's *Burns*, p. *477*.

IV. SPURIOUS NOTES. (See pp. 74–81.)

These, which are not in the *Interleaved Museum*, were obtained from several sources, and it is quite certain many of the statements did not proceed from Burns at all. The Notes may be divided into three classes: (1) Those which, under the same or different titles, have been already noted. Cromek was ignorant of the identity of some of the songs, and for others he ignored what was written, and compiled his Notes from various sources or his inner consciousness; *Clout the Caldron* is taken from Ramsay's article in *The Bee*; *The lass o' Liviston* was altered in order to quote the four lines of the old song in the *Merry Muses*, which, it may be remarked, are not verbatim; that on *Jockie's gray breeks* is a second note on that entitled *The gentle swain*; *Highland laddie* is a long composite invention, superseding the short note which Burns wrote. Here Cromek refers to the fifth volume of the *Museum*, which did not exist. It was not published until six months after the death of Burns, and therefore could not have been noticed by him particularly, as the last Notes in the *Interleaved Museum* were penned about three or four years before the volume was published, and before any final arrangements were made for sketching its contents. *Kirk wad let me be* refers to the same tune of Riddell's Note. *The blithsome bridal* and the story of the old interlude was probably supplied by Allan Cunningham; *Auld lang syne* omits what Burns wrote, and refers again to the posthumous fifth volume of the *Museum*; and that on *Dainty Davie* is a suppression of the Note in the Manuscript, to interpolate and repeat in detail the old chestnut about the Rev. David Williamson and the daughter of the Laird of Cherrytrees.

(2) Those Notes, which are not anywhere in the manuscript, *The posie*, the verses of which Burns wrote for the *Museum*; *Waukin o' the fauld*; *Polwarth on the green*; *Mill, Mill O*, which quotes eight lines of a song in the *Merry Muses* almost verbatim; and *The bonie lass made the bed to me*, the ballad of Burns which only appeared in the posthumous fifth volume of the *Museum*.

Lastly, (3) those on Songs which are not in any of the six volumes of the *Scots Musical Museum*; *The Shepherd's Complaint*; *We ran and they ran*; and *Bob o' Dumblane*.

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